BING

The International Crosby Circle

Edited by REG BRISTO

No. 77

September 1985

BING CROSBY

THE GREAT COMMUNICATOR

3rd May, 1903 ---------- 14th October, 1977

Departed this world for eight
years

but remains America's greatest ambassador

SUPREMELY UNIQUE

Magazine of the International Crosby Circle published quarterly -

BING

No. 77 Sept. 1985

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PLEASE NOTE THE ABOVE: SOME MEMBERS STILL REMIT £2.50; the rise to £3.00 was more than a year ago.

AMERICAN/CANADIAN members please note, most important: IT IS REGRETTED THAT CHEQUES(CHECKS) DRAWN ON LOCAL US BANKS ARE NO LONGER ACCEPTABLE.. IT HAS BEEN DISCOVERED THAT NEGOTIATING THEM HERE MAKES THEM NOT WORTH THE PAPER THEY ARE WRITTEN ON.

US/CANADIAN suggested methods for subscription remittance:

International Money Order, which is expensive. Checks drawn on US banks WITH A LONDON OFFICE, or dollar bills. The latter involves a small degree of risk perhaps but those members who have paid in this way in the past have had no losses. Dollars are easily convertible of course, without undue loss.

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In the hope you will notice it more readily, a "X" in the box : indicates your subscription is due with this issue, or shortly thereafter and BEFORE the next. Sorry to have harped on finances on this page but facts remain facts - and we have to face 'em!

REMEMBER A DEPOSIT FOR "THE ROAD TO HOLLYWOOD" - a once-in-a-lifetime chance for the most complete book on Bing's films.

REMEMBER to book early with Mike Crampton for the LEEDS SPECIAL !

Our thanks as always to correspondents and contributors, named and unnamed.

And after the most wretched summer - as regards the weather and horrifying disasters, we hope BING provides an interesting and restful oasis.....

Original Material (C) 1985

EDITORIAL

It seems scarcely possible that it is now almost eight years since that 14th October when the stark news was flashed onto the television screens: BING CROSBY DIES. To be followed next day by flaring headlines again proclaiming the shattering news.

Only the foolish, however, thought that was the end of a story, the end of a career. Today we are happy to report that interest in, and support for, the old Maestro remains as strong as ever. In a world where one could be forgiven for thinking that the word "singing" had an entirely different meaning to the one we had got used to... witness the recent incredible 'pop' marathon where millions around the world seem to go into a mesmeric trance at the mere mention of the word 'rock' (whatever mystic meaning it may have) and part with even more millions of pounds and dollars, truly meritorious though the cause be....in such a world, we continue to read of Bing. We hear his records on the radio; during this very year we've had the longest run ever of Crosby films on television. We still get letters which say - in various ways - "Today's popular music revolts me....oh for the days of Bing. I never considered myself a 'fan' but now it would be a delight to join a Crosby club and to know there are so many others who feel as I do about the Old Groaner."

It is a most curious circumstance that the very organisations that could and SHOULD be preserving those wonderful memories and that equally wondrous voice, the record companies, remain inert. Granted that in a time of economic recession (and we've certainly got that) they carefully consider their business commitments inall directions but....but the question has arisen: do they consider their businesses? It has recently been announced that British record companies are in a parlous plight (pinning their faith on the million-in-a-week pop phenomenon is one of the reasons) to the extent they are actually having to have their records manufactured abroad! They remain the big blot on the scene which is otherwise so lively and interesting - still.

It is with profound sorrow that we announce the death of our member VIC BYNE, of Slough, who passed away on August 19th last. Quiet, unassuming, always helpful, as enthusiastic for Bing in this quiet way, Vic was indeed a long-time member of the Circle. He made many friends too by reason of his attendance at Leeds, the Waldorf, and the Rembrandt events. And it was because of these events that, after knowing Vic as an interesting and friendly correspondent, I came to know him personally and was able to confirm my impressions of him for he considerably eased my long journeys on these social occasions in the most genial way.

Vic had suffered from what is called "a heart condition" for some years and this led to his retirement from British Airways somewhat prematurely. But one found it difficult to believe, especially as his regular checks at hospital seemed to indicate all was well and the sad news came as a numbing shock. Our sincere condolences to his wife and family.

THE ROAD TO HOLLYWOOD

In the June issue, page 4, we gladly surrendered our Editorial comment to make room for the splendid news that the one truly comprehensive book on Bing's films, THE ROAD TO HOLLYWOOD, was to be updated, reprinted in hardback form, and made available to members. We can go a bit further with that 'advance' news now and correct an erroneous statement we made: the first edition of this film book was presented as the work of a team of authors. We assumed that would be the case this time and referred to Fred Reynolds as "managing editor", a term we dreamed up! But this time, the work is purely that of Fred; the following is FRED REYNOLD'S story of his mammoth and dedicated project:

When THE ROAD TO HOLLYWOOD, the Bing Crosby film book, first appeared in 1973, the publisher, Ralph Harding, asked me to write something about it for his 'Crosby Collector' magazine. If a fallible memory has not deceived me, however, the short article I wrote coincided with, and I hope wasn't the cause of, the termination of that worthy periodical. My words of enlightenment were, therefore, never printed but that, apparently, was no great loss as the demand for the book greatly exceeded the supply.

It has fallen to my fortunate lot after all these years, and during the 35th anniversary year of UK Bing Crosby fan clubs, to announce that a revised and enlarged edition of the book is now, or very soon will be, available. The new edition, published by JOHN JOYCE of Gateshead, has, like the one before it, been produced on a non-profit basis for the benefit of Bing Crosby club members throughout the world - or as many of them as will be able to lay their hands on a copy. For, unfortunately, to keep within practical financial constraints John has had to limit the issue to a first print of 500 copies. It is not yet known whether or not there will be a reprint later; that will depend upon time, resources and, of course, demand.

THE TIGHTROPE:

As I said when I first wrote about the book, for an author to write a testimonial to his own work is rather like a fond parent passing judgement on his own child. If he becomes too effusive you either don't believe him, thinking that the more pompous the tribute the less substantial the reality, or you may suffer some slight disappointment when you get your copy. If, on the other hand, he withholds from you, in shrinking modesty, what worth it has you may fear the worst and spend your money on something else that would undoubtedly represent inferior value. In an attempt, therefore, to walk the tightrope of impartiality it is better than I should quote facts and figures, the accuracy of which is unassailable.

So far as I am aware THE ROAD TO HOLLYWOOD was the first comprehensive book about Bing's films (written before his demise of course) and every book since, by comparison, seems only to have touched upon the subject. This new edition includes information about films re-discovered since the first issue and additional coverage of most of the others. It also includes:

1. Details of all known films (over one hundred) featuring Bing Crosby which were made for or shewn on the cinema screen.
2. Film credits, casts, stories, anecdotes, songs, singers, music and composers.
3. Dates when the films were made and when they were released.
4. Many items of interest about the films.
5. Dates of commercial recordings of all the film songs.
6. Television showings of the films.

7. Many photographs of scenes from the films.
8. Over 300 pages.
9. A detailed index containing over 3,000 entries.
10. A typically modest foreword by Bing Crosby especially written for the book.

This new addition also includes chapters on television, unrealised projects, cartoons, and awards plus contemporary biographical information and much else - in fact, all you ever wanted to know about Bing's film career and, perhaps, a few things you didn't.

Thirteen years ago I said that there were times when I became convinced that my decision to write the book must have been the result of a brainstorm; the experiences and efforts of bringing it all up-to-date in no way persuaded me that my original surmise was mistaken. Suffice to say, however, that we have again emerged triumpant if not purified and our reward will be in imparting some enlightenment to the 'newer fellas' (and ladies!) and bringing nostalgic tears to the rheumy eyes of the veterans.

DIY USES:

I must confess that I have not yet, at the time of writing, seen a copy of the finished publication but I am informed by the publisher that it is thick and solid and that if you buy two copies you will be able to stand on them and paint the ceiling. I mustn't, however, get carried away; I must beware of exaggeration and remember that well-qualified critics will, in due course, make their learned pronouncements. I cannot honestly forecast that the book will ensure my name being entered in the catalogue of the British Museum Library to join those of Dickens, Voltaire, Tolstoy and Aristotle but I can confidently predict that you will get your money's worth and that, in these days, is almost as rare as a mint 70 of IF I HAD A TALKING PICTURE. I hope you enjoy the book; if you do, then write to tell me (however much I declare my own unworthiness I shall not take umbrage at hearing a contrary opinion). If anyone doesn't like it, then please write to John Joyce for, after all, it was he who asked me to do it.

Fred Reynolds.

Editor: As Fred was also the principal member of the team that produced THE ROAD TO BING CROSBY - the basis for every Crosby discography since whether acknowledged or not! - it will be appreciated just what prodigious efforts Fred has made for Crosby enthusiasts. Years were spent on that project, just as they have been on this new film book, writing interminably to record companies here and the States, actually viewing studio recording sheets, contacting bandleaders, exploring all avenues in the search for accuracy and authenticity.

To repeat what was said in the last issue of BLNG - to reserve a copy of this publication, THE ROAD TO HOLLYWOOD, a deposit of £7.50 should be sent to JOHN JOYCE, 21 Birchfield Gardens, Gateshead, Tyne & Wear, NE9 7TJ. The balance will become payable when the book is completed and in your hands. Final price at the moment can only be bracketed between £10 and £15.

We have, of course, a copy of the first issue and can say that without doubt it is of inestimable value for reference and a continual delight for browsing purposes. The amount of detail - now added to in the hardback version - is quite unbelievable.

As with its 'companion volume' - BING JUST FOR THE RECORD - you cannot obtain anywhere a book anywhere near comparable - and its a safe bet you will kick yourself if you miss out on it! Despite what Fred says, I understand any reprint is most unlikely in the future, owing to the tremendous amount of work involved.

And remember: this is by a dedicated admirer of Bing - since 1930 and not a money-seeking commercial [illegible]lishing house.

We have no axe to grind UNLESS, seeing our members are fully aware of this opportunity, can be so described!

SEPTEMBER 22 A SPECIAL "LEEDS"!

SUNDAY, 22nd September will see MICHAEL CRAMPTON hosting his 20th consecutive annual Leeds Crosby get-together. Twenty years, marking an incredible milestone in his dedication to the Crosby talents originally, and now to those talents and the memory of Bing.

The story of how this now-traditional Leeds meeting began has been told here many times and there is no need now to repeat it. It is safe to say, however, that when in 1965, Michael gave his first 'party' to a dozen friends he had met thro' the then British Bing Crosby Society, he could have had little idea that he was inaugurating an event that would endure year after year until 1985. Nor, perhaps, any of those who attended that first party. But so it has proved. It is quite a story.

The event this year will again be held at the Mansion Hotel, Roundhay Park, Leeds, beginning around 3 pm and lasting until near-midnight. And this year there is a return to appropriate 'traditional fare' - the main meal will be 'roast beef and Yorkshire pudding' with complementary vegetables, and the other courses. This is a change bringing delight to your editor who has in successiv years endured two halibut steak meals!

More remarkably, the price this year is £7.50! This represents a reduction on last year and this must count as truly amazing in these days of continually-spiralling prices. And this is, as usual, the precise cost of the meal charged by the Manion for there is no profit-motive. We get the elegant hall free! And an excellent venue it has proved over the years especially as we see it, probably at its best, in its autumnal setting in the spacious parkland.

To obtain your seat etc., cheques, PO's, to :

MICHAEL CRAMPTON,
19, Carrholm Crescent,
Chapel Allerton,
LEEDS,
WEST YORKS
LS7 2NL (Telephone: Leeds (0532) 689556

It is anticipated the event will follow the popular, well-tried formula of an easy-going, musical, conversational, 'glad-to-meet' you affair. Plenty of Bing to be heard - and in this connection, we gather a lengthy video will be available showing Bing singing his songs ONLY, without the time-consuming routine of s[illegible]ing down to a full-length film. This will be, of course, what might be described as a visual long-player ! It will be screened at intervals throughout the event.

It had been anticipated that this year's auspicious event would be graced by the presence of a large party of American Crosby admirers for on the basis of much information from Tacoma we reported that a special charter flight was being organised. This ambitious project was entitled A TOUR OF BING'S BRITAIN, with the visitors taking in all the great golf courses Bing loved to play, Cumberland lakes where

he fished, an essential visit to the London Palladium and the Brighton Conference Centre where he made his last public appearances, as well as the other noted tourist attractions such as Stratford-on-Avon, York Minster and so on.

> Then in mid-July, a bitterly disappointed Ken Twiss wrote to tell us this splendid project had had to be abandoned, due to lack of support. Initially, it seems, enthusiasm had been high but unavoidable cancellations subsequently made the mission impossible.

A great disappointment both to Ken and his organising colleagues and for us. We have had the pleasure of American visitors in recent years and it certainly seemed that this year would have seen the biggest American 'invasion' of Leeds ever. But, it was not to be.

SHOULD YOU NEED OVERNIGHT ACCOMMODATION IN LEEDS FOR THE SUNDAY NIGHT WILL YOU PLEASE INFORM MICHAEL WHEN WRITING OR TELEPHONING. YOU CAN RELY ON HIM TO ARRANGE THE MOST COMFORTABLE AND THE MOST ECONOMIC BOOKING.

EVERYONE who can possibly attend will be most welcome - and there is no 'qualifying' status, by which we mean new members as well as the regulars will be equally welcome.

AND THIS MIGHT BE A GOOD POINT at which to include another instalment in the saga of THE INTREPID ENA HOOLEY! Ena, who doesn't now mind it being known she is nearer 80 years of age than 70! must be our 'oldest inhabitant' and you will recall her story of staggering around, uphill, in a gale, to find Hadrian's Wall. Then there was her flight in a small plane up anddown the South coast....and Ena regularly attends Crosby functions in London, Leeds, Gateshead and elsewhere - as well as frequently getting Crosby records played over Radio Solent where she appears to be a welcome visitor! All this in between hospital visits for she inevitably suffers from the painful joints which accompany old...sorry, mature years!

So, we had formed the opinion of Ena: WHAT NEXT? And we didn't really think anything would really surprise us - oh, remember her sojourn into Devon where she made friends all round and instituted a rose-garden in Bing's memory?

BUT WHEN WE BEGAN TO GET POSTCARDS(firstly) and then letters from - wait for it -

THE HOTEL LOFTLEIDIR, REYKJAVIC

Ena had done it again! Astonished us, that is. Her first card said:

> 'This will surprise you, me being here. Its a lovely country, people very friendly and all speak English. Food, especially the fish, is delicious. Scenery breath-taking: miles and miles of lava fields, huge waterfalls, and thermal springs continually spouting steam into the air..everything is heated by them. This is where Bing stayed. He came every year and the manager gave me a snap of Bing and five others standing in front of the hotel. Another chap showed me the river where Bing used to fish. Largest hotel in Iceland - airport in front.'

As we've indicated, Ena certainly did surprise us - especially so as we have to admit we didn't know Bing had been a regular visitor to Iceland. Well, if we did, we had forgotten! And Ena didn't enlighten us as to how she came to make this unusual trip. The weather she experienced must have been just like our 'summer' of 1985! Perhaps even warmer.

Then without any preamble it seems Ena was in Greenland!

Greenland was something to remember, says Ena. I had a three-mile walk over the ice-fields with my arm in that of the courier, to where the Eskimos were (they prefer to be called Greenlanders by the way). I was perspiring after that walk; we were taken to a little church which had no heating at all but I was still very warm, and we were treated to a little talk. Then most of them went back the way we had come but I and a few others returned by boat. I was lifted over the boulders by the boatman. What a glorious sight! Blue icebergs, icy mountains all around us. The Eskimo children sell their trinkets, mainly necklaces of tiny beads, all colours. I bought one for a keepsake. And I posted some letters there - but there were no cafes or restaurants, or shops. Nothing at all, so I don't know what they spend their money on!

Here Ena interpolated a little observation about her trip from Sheldon O'Connell to whom she had related her experiences. Sheldon said:

> THE GREENLANDERS I MET DIDN'T LIKE BING BECAUSE HE EMBARRASSED THEM DUE TO THEIR NEGLECT OF SALMON PRESERVATION ON WHICH, APPARENTLY, BING HAD COMMENTED. THEY DIDN'T EVEN ALLOW THE CROSBY RECORDING OF 'WHITE CHRISTMAS' TO BE PLAYED ON THEIR RADIO STATIONS.

This surely was unique? Never have we heard of Bing visiting a country and failing to endear himself to its inhabitants! Until this Greenland story. Perhaps Bing aired his 'fisherman' views over the Greenland radio? We would certainly like to know more about it.

ENA HOOLEY followed up her graphic postcards/letters with a photograph of Bing with half a dozen men standing outside the Hotel Loftleidir; it is a picture we haven't seen before and certainly it has not received wide publication. Difficult to judge but I would say it was Bing of the 50's and he was obviously amusing his largely non-showbusiness friends, one of whom might just be PHIL HARRIS but I wouldn't swear to that. It is a splendid, clear, photograph. The manager was very proud of the hotel's association with Bing and Ena couldn't have raised a better subject with him! And, as with most she meets, she struck up a rare rapporte with him!

Other photographs show the diminutive Ena in this amazing setting - the fabulous Blue Lagoon, heated entirely by the thermal springs, with mud bubbling up all arouud; the Eskimo children, a view looking down on Reykjavik with its compact housing area, all with different but brightly coloured roofs. It really is an incredible country, with a modern-looking town with large buildings, and yet also with these Dante-like-inferno natural phenomena all around! And what a place to discover a really tangible Bing connection. Wewould certainly like to know more about Bing's sojourns in both Iceland and Greenland, especially with the contretemps that arose in the latter country. If anyone has further information we would be pleased to hear.

Ena had yet another interesting encounter; staying in the Iceland hotel was an American woman who insisted she saw Bing on the stage in New York when he was 18. She insisted it was true but Ena demurred, saying it was too early. But the woman insisted, saying Bing sang alone and that she wasn't enamoured of his singing!

> Well, certainly the lady is mistaken for she wouldn't have seen Bing on stage in New York in what would have been 1921 - he hadn't left Spokane then. What she did see, no doubt, was Bing in 1931 when he did that big stint at New York's Paramount Theatre. An understandable mistake, so many years ago.

Not for the first time, we say ENA is a remarkable lady; not only does she undertake these unusual excursions at her age but reports to us - in her own handwriting - not only in remarkable detail (as you will have gathered) but in a very legible hand, with every word clearly decipherable!

PS. She did confess she felt a "bit flat" on her return home - and she was particularly upset to find she had missed DIXIE on the television whilst away!

FAMILY NEWS

Bing's 'second' family, all four of them, have been in the news recently. All four of them! Mrs. Crosby on account of her change of mind regarding the Pro-Am Golf tournament, which she is now permitting under a considerably modified format.

THE NEW YORK POST of June 25 last carried the story: WEDDING BELLS RING FOR BING CROSBY'S SON: It read - "She's just wild about Harry! That's why Lois Robbins tied the knot Sunday night with Harry Crosby, the 26-year-old son of the late singer, Bing Crosby.....also joining them at the Pierre Hotel was Harry's sister, actress Mary Crosby, who was a bridesmaid. Lois is an actress and Harry is a stockbroker." The newspaper carried a picture of Harry, Lois and Mary.

Mary who, of course, won a degree of 'fame' as the woman shot shot JR in the Dallas TV show, continues to grow in stature as an actress and she is seen quite a lot on the box. The DAILY EXPRESS of June 15 last carried a feature: THE CHARMER WHO SHOT JR. 'Its the country life for the Hollywood beauty who plays a beast...' Seems Mary and her music-publisher husband, Eb Lottimer live on a farm, away from the glamour...but apparently she is soon to be seen in a new mini-series (whatever that is) where she plays a glamorous 'bitchy' part. But Mary was quoted as saying:..

> "Doors opened for me just because I was Bing's daughter....I am proud to be Bing's daughter... Gary is a very bitter person who wrote what he thought was his own reality. My upbringing was totally different...my father was great...loving, tender and kind.."

Nathaniel, of course, is pursuing the game of golf, an activity of which his late father would certainly approve and attracting plenty of publicity in the process, as you can see elsewhere in this issue.

Allowing for the often wild newspaper stories, does this mean that Harry, last known to be studying music at a London academy, has abandoned music to be a stockbroker? How sad there is not a 'voice' among them - especially after those who COULD sing 'blew it all'.....

BING AND REG

....no, not your Editor but a very distinguished Reg. A personal tribute, however, by the Editor to another great artist who, like Bing, seemed to have been with us all our lives....

On May 9th last, REGINALD DIXON, the celebrated master-organist died and for thousands of people, certainly including myself, it was a very sad event. But you may well ask: what is the relevance of that to do with Bing or a Crosby magazine? I don't think that sadness was unique to me and I will endeavour to explain.

Reginald Dixon was variously known as MR. BLACKPOOL, MR. ENTERTAINMENT, MR. MAGIC &c. He was 80 years of age when he passed away; for 40 of those years, no less, he played the mighty Wurlitzer organ at the famous Blackpool Tower, not only giving recitals but actually playing for dancing for the thousands who thronged that resort, alternating with the various famous bands that played there - Bertini, Larry Brennan and others. He also played at the Winter Gardens and during the winter took the opportunity to tour the country, such was the demand for his services.

Now, curiously or not, Bing and Reg Dixon have always seemed to be associated in my mind. There are many reasons:

I became aware of them both around the same time, 1931.

They were of similar age.

Both were brilliant masters in their field.

Both made gramophone records for more than 50 years.

Both broadcast literally thousands of times.

Both of them never gave less than a brilliant performance.

Both earned international reputations, even if it is conceded that Bing's was the greater. Nevertheless Reg Dixon was internationally known on account of his broadcasts being relayed over the BBC's overseas services.

I came to admire them almost simultaneously for their individual, enormous, talents. Listening to Bing, watching Bing, and seeing or hearing Reg Dixon at the organ always left me with the feeling that here were two amazing men, both masters in their field.

One more reason: both were extremely modest men. Indeed, it is almost uncanny that both of them at various times expressed mystification at their enormous success.

Happily, I had the pleasure, indeed the privilege, of meeting both these wonderful men, these virtuosi entertainers, confirming their great modesty and affability.

For younger members, I might explain that in the 30's and 40's theatre organists were a very real part of the 'golden era'; originally, organists often played accompaniments to silent films. The coming of 'talkies' would seem to have ended their activities. On the contrary, they took on a whole new aspect. For thousands it was a thrill - still is in places - when the cinema lights dimmed and the organ console, brilliantly illuminated, with its 2, 3 or 4 manuals, rose from the depths to catch the glare of the spotlights, with the organist playing his signature tune. Yes, organists had their signature tunes, too! And their programmes of light classics, popular songs of the day, and singalong medleys were very popular indeed.

And organists figured prominently in the broadcasting schedules, all getting their regular spots just as the dance bands did.

Another interesting feature that

caught the public's fancy was that so many organists appeared to have the name Reginald - Dixon, Foort, New, Porter-Brown, Goss-Custard and others...not, of course, that there weren't other brilliant non-Reginalds like Sydney Torch, Harold Ramsey, Sandy MacPherson, Robinson Cleaver, Dudley Savage, and many, many others.

But, with the changing pattern of life, the coming of TV, the lessening of interest in the cinema (remember, thousands have been turned into bingo-halls) organists to an extent lost their position in the entertainment world, to the great regret of so many.

Like Bing, though, Reginald Dixon survived handsomely the changing fashions and fads and was making records almost to the day he died.

And the cinema/theatre organ has despite the vicissitudes of the aforementioned changing tastes, also survived. There are many organ-preservation societies which have done tremendous work in restoring, and finding new homes for the mighty Wurlitzers, the Comptons, and the Christies - all famous makes of organ. Where one of these 'monsters' has been left neglected in a cinema-turned-bingo hall, approaches have been made to the cinema owners with a view to removing the organ and re-assembling it elsewhere - a town hall, an old chapel and so on. Often one 'removal' would take years. There have even been cases of 50-year-old organs lying unplayed and forlorn for 20-30 years yet, when reassembled, playing as gloriously as they ever did.

So, incongruous as it may have seemed, perhaps it can be realised why I have this tendency to link Bing and Reg.... the latter did get the MBE for his services to entertainment, a meagre honour when you think of sportsman getting knighthoods. If Reginald Dixon had played only to the crowds at the Blackpool Tower, he would in the course of 40 years, have entertained many millions of people, who retained great memories of him - as they do of Bing. But, as remarked earlier, Reginald Dixon broadcast often worldwide for 50 years - just as Bing did.

Another 'honour' afforded Reginald Dixon was when he was invited to switch on the Blackpool illuminations one year - and not everyone gets that distinction!

Finally, Reginald Dixon did have a positive link with Bing - apart from always making a point of playing Crosby songs as soon as they arrived.

Reginald Dixon at one time was faced with an operation on his wonderful hands; this could have endangered his whole brilliant career had it not succeeded entirely. A UK member of a Crosby club, also a great organ fan, told Bing of Reg's forthcoming operation - remember at one time Bing's career seemed to be threatened by the possibility of a throat operation?

The result was that a delighted Reg Dixon was astounded and delighted beyond words to get a letter of encouragement from Bing. And the operation was, of course, successful and Reginald Dixon continued playing thro' the years with his wonderful skill and verve. Like Bing, now he has passed on....but his talents and skills will continue to be available to a vast army of admirers thro' his records.

It so happens that a double album of Reginald Dixon, is currently available on the MFP label, THE MAGIC OF REGINALD DIXON, price £2.99., as well as another EMI album, BLACKPOOL NIGHTS.

Many of us, perhaps, will never quite understand how the human brain can be schooled into playing a melody with one hand, another with the other hand - and a full accompaniment with the feet! With Reginald Dixon it was an art beyond compare.

In his field, worthy of being linked with his great contemporary, Bing !

LESLIE GAYLOR WRITES

It was with considerable glee that as I glanced thro' the papers I noted that Channel Four was to screen Bing's film DIXIE. I had virtually given up hope of ever seeing this film on British TV. I'm sure my pleasure has been warmly shared by other members - and likewise non-members, for that matter.

Bing's rendering of SWING LOW, SWEET CHARIOT was superbly performed, and for me, is one of his best-ever singing performances on screen.

And another film, I with many others are very anxious to see is the film featuring Eddie Bracken, OUT OF THIS WORLD. Might it be that Channel 4 may well come up with this one. It has been most elusive so far. This is the film, of course, for which three fine songs were written, and Eddie Bracken performs the motions of singing the songs and using Bing's splendid voice. Bing's first sons appeared in this, also, making some remark to the effect that they preferred 'the guy with the bow tie' - meaning Sinatra. Just boys then.

The film was made in 1944 when Bing was over here in Europe; Eddie did a masterly job in miming to Bing's voice. A mention of this was made by Alan Dell in his SOUNDS EASY BBC Radio 2 programme on Sunday, August 4 last. There were three songs in the film, e.g. OUT OF THIS WORLD, JUNE COMES AROUND EVERY YEAR and I'D RATHER BE ME. Alan Dell played the latter - a superb recording by Bing if ever there was one!

Alan Dell is a most respected man in many circles so let's hope someone connecred with showing Bing's films on British TV happened to be listening!

CONTACT RENEWED:

Recently I've had a couple of letters from Ken Barnes; he is no longer in the record business but writing for films and advertising. Ken wrote to say that as soon as he has finished his current activities he will see about the prospects of releasing the 24 Bing-Buddy Cole-Pete Moore recordings that are still on on hand - somewhere. It appears letters have reached Ken from all over the world requesting the release of these remaining Bing tracks and he says he will be asking for a search to be made as to their present whereabouts. The reason for this is that the Philips Co. moved all their tapes from Stanhope Place, London, to another location and no one is now sure where the Crosby tapes are ! Ken says he will keep me informed on any developments in this connection. Naturally, I hope to be in a position to pass on any news to members as I myself have had scores of letters from people wanting these unissued tracks.

> Thankfully, most want to be able to purchase the Bing vocals with whatever accompaniment is used.

There are the diehards in the minority still showing a lack of interest in the later, refurbished, stereo-added accompaniments and are still hoping - as they have been for over a quarter of a century that some Fairy God-Father will pay out a speculative fortune to the Crosby organisation for the rights to the Bing-Buddy Cole tracks in their original superb form to what may prove to be a somewhat limited public.

BING - AND LENNON:

Fellow Crosby associate, Judge Francis X. Smith sent me an article from the NEW YCRK POST dated May 1, 1985. A heavy-type headline read: AN EX-BEATLE'S TASTES TURN TO BING & BARBRA.

It appears that as a gift to John Lennon on his 38th birthday in the mid 70's, his wife Yoko Ono provided a very special antique in the form of a bubble-top Wurlitzer juke-box. This was a model very popular in American sofa-fountain shops during the 1950's and played only 78s.

John Lennon, it said, was showing increasing interest in nostalgia music and records when the juke-box arrived and he was acquiring as many Bing Crosby 78s that he could lay his hands on.

One of his Bing acquisitions was the 78 of Bing's early success, PLEASE and the article states that this song inspired John to write the Beatles first big hit, PLEASE, PLEASE ME. Fanciful? Well,that's what the article said. It will be recalled that the Beatles were suit ably respectful when they learned that Bing was to record their song, HEY JUDE.

A COINCIDENCE:

I had a request from a Bing admirer saying he had the commercial record ing of I'VE TOLD EVERY LITTLE STAR but was there a radio version of it on record?

A short while afterwards I had occasion to phone Geoff. Ward of Orpheus Records, 27 Marmion Rd., Southsea, Hants PO5 2AT - a man very helpful to many collectors of various singers and bands on import labels.

During our conversation he said: 'Have you got the American import on Ariel JKT 12 entitled A MUSICAL TRIBUTE TO JEROME KERN? It features a Bing track of I'VE TOLD EVERY LITTLE STAR from radio, plus a few seconds of Bing singing MORE AND MORE.' !

For basically one track this turned out to be a high-priced item and as I was hedging about acquiring it, Geoff said he would forget the packing and postage costs on it as a gesture.

Needless to say, Bing's rendering of EVERY LITTLE STAR is quite beautiful, and my guess is it is accompanied by the Hollywood-based orchestra under the baton of Robert Armbruster. The other orchestra featured on this album is the New York-based one under Al Goodman.

The sleeve notes state that the record has been issued because of its historical importance, and the recordings come from acetate discs, resulting in a certain amount of surface and background noise. The album may have been around some time as the sleeve is notated Ariel 1983. The LP is comprised of a national radio broadcast of December 9, 1945

I have had several requests as to where the Broadway US albums (and others for that matter) may be purchased without much trouble over here. The Record Centre, 45-46 Loveday St., Birmingham, B4 6NP, c/o Ray Purslow, import these albums, and near the time this issue of BING is with you they should have a supply of Broadway BR 134 'JUST FOR FUN' which features a compilation of parodies, fluffs and bloopers connected with Bing. Peter Eden, 4 Cliff Aven., Westcliff-on-Sea, Essex, SSO 7AJ may also have them (and Spokanes) as well as HMV Shops in various towns.

PERSONAL RECOLLECTIONS:

I enjoyed many moments with Ken Barnes and listening to his recollections of his meetings with Bing, and I learned some interesting things.

For example, Bing told Ken that, listening to many of his earlier recordings, he wished he'd had the chance to remake them. Bing conveyed to Ken that to fit in all his many activities in his hey-day he often had to be at the recording studios as early as 6am; Bing indicated this may not have enabled him to have given of his best. This would, of course, be very debatable among Bing admirers, especially the vintage variety! And Bing did, as a matter of fact, remake quite a number of his early 30's records later on with John Scott Trotter.

Ken's recollections brought back some of my own, which I often dwell upon. I recall that when Bing invited me to

Shepperton Studios during the making of ROAD TO HONG KONG I spent some time talking to him and fearing perhaps to monopolise his time I wandered off elsewhere. This resulted in me having a chat with Bob Hope. Bob willingly agreed that I have a photograph of us together, so I hung around. A few moments later I glanced towards Bing, who beckoned me back. "Here, Leslie," said Bing, you've come to see me - not him!" They jibed at one another off-duty.

A little different from my first visit to Shepperton when Bing asked me if I would like to meet Bob Hope? He took me to Bob's dressing-room and it was a very big moment, too, for me. I remember, too, on this particular visit we had occasion, on returning to the sound-stage, to pass Joan Collins's dressing-room. Naturally for her, I suppose, the dressing-table mirror was clustered with lights, countless hairbrushes &c BUT, a small record player was blaring out pop music which really was a cacophony and very distorted.

Bob Hope's comment: "Hark at that bloody row in there Bing!" had us all roaring. Joan Collins then was what might be termed a starlet and the glamorous Dynasty character was years ahead of her!

HAPPY BIRTHDAY, BING!

Another incident that comes back to me was on Feb. 25 1975 at Chappell's recording studios in Bond St., London. Just a few of us were there when a delightful lady turned up. She had had a tip-off from someone at the Daily Mirror as to where Bing was recording despite Ken Barnes's bid to have the venue kept secret so that there would be no delays. The lady's enthusiasm paid off for she got in with us and I can see even now the great pleasure on her face as she shook hands with Bing - the mighty Bing! - and handed him a birthday card!

"But my birthday isn't until early May," said a surprised Bing.

"I know," replied the lady, but I've brought it along now to make sure you get it!"

Bing looked from her to us and rolled his eyes - in a way the lady didn't see, as if to say 'Women!' Yet it was plain he was pleased and touched at the gesture. I know the lady and she may still be a member of the Circle; I'm sure she won't mind this recollection of mine for I judged her a real, good, sport.

Reverting to Ray Purslow of the Record Centre, Birmingham - the full address appears earlier - he tells me he has a large importof Italian 'Joker' albums, which includes a couple of Bing's. One is entitled just BING CROSBY (Joker SM4011) and includes commercial items as follows:

BLUE OF T - ' NIGHT
PLAY A SIMPLE MELODY
DON'T FENCE ME IN
AMOR
ON THE AITCHISON, TOPEKA & SANTA FE
GALWAY BAY
DEEP IN THE HEART OF TEXAS
I'LL BE SEEING YOU
SWINGING ON A STAR
IN THE COOL, COOL OF THE EVENING
SAM'S SONG
SAN FERNANDO VALLEY
TOO-RA LOO RAL
I'M AN OLD COWHAND.

An amusing misprint on the album may indicate its Italian origin - SAM'A SONG!

This album is, it seems, turning up all over the place. A distributor must be importing it and it is reaching various shops. Its colourful re sleeve, and recording quality excellent - from the MCA/DECCA stable, of course.

The other is THE JAZZIN' BING CROSBY, and this has been around for some years. It includes YOU MUST HAVE BEEN A BEAUTIFUL BABY/MOONBURN/SHINE/STAY ON THE RIGHT SIDE OF THE ROAD/BASIN ST. BLUES/ DINAH and others - the number is Joker SM 3053. Originally it was on the German Historia label (H-622). At £2.99p each newer/younger members can hardly go wrong!

RECORDS v RADIO ?

A member I encountered recently fired a point-blank question: "Are you a Bing commercial record man, or a Bing radio man?" The immediate answer, of course, is BOTH, but thinking long and hard and going back over Bing's career in my mind, I think I plump for the role of a Bing radio man.

The vast repertoire of Bing's radio songs was for me comprised of a large number of songs which I wish he had done commercially - but this is not to take anything away from the latter.

Finally I'd like to express a warm word of thanks to Renee Chester for letting me have one of her 'sets' of three albums she had from the USA. This comprised Spokane 23 and Spokane-27; but the real 'gem' in the set is a real beauty and the most exciting LP I've bought in years.

It is of Bing-Buddy Cole trio radio material in its original form - no stereo, no echo, no gimmickry of any kind, quite unadorned but glorious! Lovely sound quality and beautifully engineered. The record is entitled BING CROSBY: ALL THE WAY - Blue & Gold Album No. 1 Songs include, in addition to the title song, WITCHCRAFT, CATCH A FALLING STAR, WHAT IS THERE TO SAY? I'LL REMEMBER TODAY, and CHANCES ARE, including alternate takes and GIGI with some advertising jingles for the Ford Motor Co. Its a great record!

Editor: Always interesting Les! He is so thought-provoking one could ruminate for hours....the point about Bing on radio and on records is a good one. I have often thought that Bing sang better on radio than on records. Not consistently so, but often. The reason must be that Bing, like any other artist, would respond and warm to an audience and be inspired to his best. Whereas the cool, formality, of the recording studio could not have that inspiration. Especially if, as Leslie says, Bing's heavy schedules meant he was in the recording studio at six in the morning !

Still, there ARE hundreds of tremendous records! And I think they must, really, have the vote.

One gets inured to weird sights around the town these days...but I am tempted to say that I saw the ultimate the other morning! Maybe that's rather rash for there seems to be no limit these days. I suppose most of us have got used to the sight of youngsters walking around the town centre with a 2ft x 1ft radio/cassette unit on their shoulder? Two speakers - stereo - forsooth, pouring the inanities of Radio-1 directly into the aural organ on just one side.

Well, bizarre as that is, a few days ago I actually saw a young man - more than a teenager, perhaps 22 - up a ladder, painting a shop-fascia. He had the paint-pot suspended from a rung - and he had his paint brush in his right hand (which of course, he was wielding) while in his left was - the stereo radio! And he seemed to be making his strokes with the brush in a curiously ragged fashion. No doubt he was keeping time with a pop-group.

MUSIC WHILE YOU WORK has, it seems, reached the ultimate !

In the previous issue (page 20) under the heading of A CHANCE OF FAME, we reported how JOHN MARSHALL was repeating his IN MEMORIAM in the worldwide show business paper, VARIETY, commemorating Bing's passing. An invitation was made to all members to submit suggestions for the actual wording, with the 'winner's' name to be added to the notice used.

Surprisingly, John reports a very meagre response! We do find this surprising; we felt that members would certainly respond with telling slogans (if that is the word) of Bing's status in the world of entertainment; John felt that the few entries received were far from telling and, in fact, were seemingly taken from the local paper's death notices!

John feels that the best effort came from SHELDON O'CONNELL, and this reads:

THE VOICE THAT LAUNCHED A
MILLION MEMORIES....
UNFORGETTABLE BING,
KING OF THE CROONERS.

If that makes you shudder, remember you had the opportunity !

BING ON THE BOX =WEEKLY

Can it be that all the letters that the faithful write to the TV authorities - both BBC and ITV - finally bore fruit? I think without any doubt at all those letters went a considerable way in those authorities determining what film deals they would negotiate with the film companies holding the rights. Certainly we experienced the longest - and most unexpected! - run of Bing Crosby films 'on the box' ever known. Why, we actually had members complaining that the cost of video cassettes was beginning to tell on their resources!

> Again it was proved (and to paraphrase): You can please some of the people some of the time, you can please some of the people all the time, but you can't please ALL the people ALL the time - for, amidst all the jubilation at the great opportunity to build a considerable Crosby film video library, we got the odd letter which said:
>
> "Yes, but they haven't shewn MISSISSIPPI!"

Here it is worth saying again that TV people, as indicated in the top paragraph, negotiate for what films are available. They then buy packages, and often there are restrictions on how often they may show them; indeed, sometimes they merely lease them and subsequently return them - like a library. They just do NOT possess all Bing's films in the way that, for example, the BBC can have all Bing's gramophone records, which could and can (when available) be bought by anyone. Films are in an altogether different category. Nevertheless, if members continue to write to the TV people asking for these films it will certainly help to make up their minds what they should negotiate for. Some of those authorities seem to have a reluctance to go back too far in the 30's - they are 'dated', or they are black and white, or the soundtracks are unsatisfactory. All kinds of reasons are advanced at different times, but the weight of mail can change this. And another very relevant point is: do the films still exist?

All of which doesn't mean that they haven't got MISSISSIPPI! Who knows, and COLLEGE HUMOR, TOO MUCH HARMONY, etc. etc.

QUITE A YEAR: Taking 1985 all round (and only to date) it has been a remarkable year for it started off in January with that omnibus tribute to Bing in Barry Norman's THE HOLLYWOOD GREATS. And the time is opportune to return to that programme for PAT FORSTER, of Midhurst in Sussex writes:

> I must admit that, in view of some of the writings since Bing's death, I switched on Barry Norman's HOLLYWOOD GREATS - BING CROSBY with some trepidation, but was pleasantly surprised at what I thought to be a well-balanced and fair programme. I was particularly impressed with the emphasis placed on Bing as a singer.
>
> Barry Norman got down to the very basics by stating that when all is said, Bing was the greatest singer of all time and should be remembered as such above all else.

(Cont. over

I was so impressed that the next day I bought the latest edition of Norman's books, which includes Bing, based on the TV programme. The book concludes with these words:

> "Crosby, the musical innovator, was a kind of genius and I believe that the more the history of popular music in the twentieth century is explored, the greater his contribution will be seen to be. He was small, on the whole he was affable, he wore a toupee, his ears stuck out, he won the love of many and the dislike of a few. But he bestrode the contemporary scene like a Colossus and, by God, he could carry a tune....!"

The book is THE FILM GREATS by Barry Norman, published by Hodder & Stoughton for the BBC - price £9.95p

I was glad the Editor wrote to Barry to give the programme our 'blessing' as it were.

PAT FORSTER

We wrote to the BBC-2 programme controllers again:

> Although I am aware many members and no doubt the public generally have written to thank you for the splendid run of Bing Crosby films on BBC-2, I know it is the desire of all that I too write and state our appreciation of these showings. It may be said that some of these films are 'dated' and that would be undeniable. So is good wine. Bing's voice will always be a delight and his carefree films must come as a welcome oasis to a huge audience knowing there will be nothing in them to cause embarassment consequent on family viewing.
>
> While writing may I take the opportunity to ask that a slot may be found some time in the future for a repeat screening of the excellent Barry Norman programme shewn earlier this year - THE HOLLYWOOD GREATS - BING CROSBY. This, too, would cause enjoyment to a lot of people.
>
> Most sincerely,
>
> 11th August 1985 REG BRISTO.

The second paragraph is for the benefit (we hope) of those who acquired video recorders AFTER the programme was screened!

AND ON THE SUBJECT OF BOOKS, VIC BYNE (Slough) recently acquired THE GREAT MOVIE STARS by David Shipman, written 1970 and brought up to date in 1979. Vic reports: Bing has the largest section in the book and it is gratifying to see in print something we have heard before, e.g. 'It could be argued that no one in the history of mankind has given so much pleasure to so many people as Bing Crosby, not even Chaplin.'

TO RETURN TO THE FILM SCENE from which we have strayed albeit onto what might be called related matters! BBC-2, 6pm Monday evenings presented the main cavalcade, with Channel 4 (ITV) chipping in with the odd offering.

The dates of Bing's films are in this issue so we'll just run thro' the films that have been televised this year: Earlier HIGH SOCIETY

(twice), then RHYTHM ON THE RIVER: ROAD TO RIO: HERE COMES THE WAVES: DIXIE: IF I HAD MY WAY: DR. RHYTHM: WELCOME STRANGER: A CONNECTICUT YANKEE IN KING ARTHUR'S COURT: EAST SIDE OF HEAVEN: ROAD TO MOROCCO: PARIS HONEYMOON

Its not certain we have them all there - we had been expecting a detailed 'diary' from one of our film consultants! - but these certainly were shewn to everyone's delight.

DIXIE was particularly welcome, especially as it had been said this film wouldn't be shewn on account of the racial climate and dealing, as it did, with what used to be splendid entertainment - The Minstrels.

EAST SIDE OF HEAVEN too proved enchanting - but there's little point really in going thro' them. We now have them to view as we will.

> And on a Saturday afternoon there was what might be termed a postscript: HOORAY FOR HOLLYWOOD. In this we had a snippet of Bing on film we hadn't seen before. He emerged from the Paramount studios to greet Mary Pickford (then known as The World's Sweetheart) who was sitting in her two-seater coupe car - very much the 'in' car, too, in those days.
>
> Bing could be heard singing in the background LEARN TO CROON just before he emerged. Mary said she had just heard him singing to which Bing replied: "I thought these sound-stages were soundproof!" Then he spotted the radio in her car - another big novelty of those early-30's days. The snippett ended with Mary saying she would look after Bing in films - and Bing would look after her on the radio!
>
> This was a film narrated by MICKEY ROONEY and showed an hour-and-a-half of what he termed the glorious days of Hollywood. Rightly so. This also was on BBC-2 on Saturday afternoon, July 13.

DECIDEDLY OFF THE RAILS ! The novel idea of Janet and Geoff. Snow that British Rail name a locomotive in honour of Bing has been turned down - completely, not even shunted into a siding for further consideration: DENNIS SAVILLE (among others) wrote to the authority concerned and received the following reply:

> Dear Mr. Saville,
>
> Thank you for your letter of 21 July suggesting that British Rail name a locomotive 'Bing Crosby' in honour of the late singer.
>
> The situation now is that we have so few suitable locomotives left to name we have had to review and redefine our entire locomotive naming policy.
>
> Selection is now made on the basis of potential publicity benefit, commercial value and goodwill likely to be obtained from the naming ceremony and subsequent display of the nameplate.
>
> We have carefully considered your suggestion, but feel that it unfortunately does not readily meet our criteria.
>
> I am sorry to disappoint you, but we are, therefore, unable to take up your suggestion, but I would nonetheless like to thank you for your interest in the subject.

(Cont. over

The letter is signed: Yours sincerely, BOB REID who is Chairman of the British Railways Board and a CBE. FCIT.

One cannot help feeling that perhaps ten or more years ago the suggestion certainly would have met BR's criteria - when Bing was regularly visiting the famous golf courses in Scotland (and elsewhere) and drawing huge crowds to them. It was a nice thought, however.

As we write, there seems a distinct possibility that soon there will be NO locomotives to name in any case! At the moment there is a spreading strike by guards and, in concert with the times in which we live, BR are saying they will close down the whole network - or what is left of it.

Not for us to stray into such non-Bing matters but the prospect of driver-only trains does seem a little alarming. Who, for example, goes back to put detonators on the line in the event of a hold-up or mishap? Or goes to phone the signal box? Or takes charge of the train if the driver is rendered unfit? A big train with perhaps a thousand or so passengers solely in one pair of hands isn't a reassuring prospect. And its no use BR saying safety standards and practices are so good that there is no danger for there have been plenty of examples in the past couple of years!

> Still, we've read that technologically there could be completely DRIVERLESS trains! But they feel the public wouldn't stand for that!

Forgive the excursion - if you'll also pardon the phrase.

ACROSS THE PAGE, RIGHT HAND COLUMN, IS AN INTERESTING REPRODUCED article. It is not vintage but fairly recent, tho' we don't know the precise date. It is quite self-explanatory but a word or two might be offered. You will readily note the top Star Poll winner of all time!

And this was in the days when the competition was hot! The article explains how once upon a time stars were groomed. It might have added too that before the grooming even started, the person concerned had to have TALENT!

> True, television has changed the picture somewhat; cinema-going is not now the national habit it was, and the hard-hit studios have had to turn to making films for TV, 'disaster' and 'horror' movies, not to mention near-pornographic ones.

Once made, a star's fame endured. And they remained 'stars' with none of the extravagant absurdities of super-stars, and mega-stars! It was because they had something to begin with.....

LATE RECORD NEWS IS THAT MCA HAVE REALLY COMPOUNDED their ineptitude and our epistle hasn't reached them; we saw today a whole new range of records in a series THE GOLDEN GREATS from MCA - uniform sleeves as regards colour and format featuring LOUIS ARMSTRONG, LOUIS JORDAN, THE ANDREWS SISTERS, THE FOUR ACES, BILLY HOLIDAY - BUT NO BING CROSBY!

By Ashley Walton

BING CROSBY took the Road to Buckingham Palace last night.

He was there to receive the personal thanks of the Queen and Prince Philip for donating the proceeds of his current London show to charity.

And while Bing was at the Palace his old golfing partner, Bob Hope, was being honoured in the States.

In a ceremony at the British Embassy in Washington Bob was made an honorary Commander of the British Empire.

He was one of a number of celebrated Americans who received awards.

But since they are not British citizens, they will not be allowed to assume the titles that go with their awards, even though some are the equivalent of knighthoods.

Questions

The highest award, Knight of the Grand Cross, went to Hugh Bullock, president of the Pilgrims of the United States, an organisation devoted to furthering Anglo-American relations.

Prince Philip spent nearly an hour talking to his guests in the 1844 room and Bing repeatedly answered questions about his 50 years in show business.

● The organisations to which Bing is devoting the proceeds of his shows are the Duke of Edinburgh Award Scheme, the National Playing Fields Association, of which Prince Philip is President, and the National Society for Cancer Relief.

□

For almost 50 years, the Star Poll has been a barometer of star popularity with theater owners across the United States—and a reflection of the movie business itself.

In the days of the studio system, when actors and actresses were groomed to be stars, the poll ran the top 12 vote-getters, which was cut to four after 1975, a time when there were fewer movies being made to keep stars in the spotlight. Making the list in the past took years, a reflection of longevity and star aura.

Today, leading men and women tend to come and go with their latest blockbuster or bomb, with rare exceptions like Eastwood (a poll-sitter without interruption since 1969).

"In the 1940s, there was a body of about 200 (genuine) stars," said Summers. "Popularity was always a gradual process. All that started to change in the 1950s and '60s."

The meteoric appearance by Murphy is indicative of the modern sudden superstar, said Summers. "He's God right now."

□

The top Star Poll winner of all time, male or female, in terms of consecutive firsts was Bing Crosby, who won for eight consecutive years before being outvoted by Gary Cooper in 1951. Cary Grant won eight of nine years between 1958 and 1966. Clark Gable won several times in the 1940s.

Among actresses, June Allyson, Doris Day, Joanne Woodward and Julie Andrews all finished first several times. Bette Davis won three consecutive years, 1939-41. So did Ingrid Bergman, 1946-48, until romantic scandal in 1949 cost her the rural vote.

Gene Autry was the king of the cowboys (Action Favorites, a special category) from 1936-44 until war service interrupted his reign. Roy Rogers then took over until 1953, supplanted by Randolph Scott until the category was eliminated in 1956. (John Wayne broke out of the cowboy category and into the top 12 in the 1950s, but topped the Star Poll only in 1969, the year of "True Grit.")

In 1960, Boxoffice added the 12 Most Popular Young Players to the poll, which included Frankie Avalon, Rick Nelson, Troy Donahue, Juliet Prowse, Tuesday Weld, George Peppard, Fabian and Jeremy Slate. Slate would reappear six years later, still listed as a "promising newcomer."

The Most Promising New Attractions of 1984 (now limited to three for each gender) are Tom Hanks and Kate Capshaw, followed by Prince and Joe Piscopo and Lori Singer and Catherine Mary Stewart.

Although many promising newcomers went on to fame and fortune, the list has been punctuated with names now largely forgotten, including Dianna Darrin (1960), Harve

KRAFT MUSIC HALL

The listing of the songs Bing sang in his celebrated and decade-long radio programme, THE KRAFT MUSIC HALL, has proved very popular and provoked a lot of interest. Before resuming from where we reached last time, we have first to list the items that were omitted then. With hindsight it seems we would have been wiser to have invited all those with some of the listings to let us have them all, correlate them, and then present them as a continuous, coherent whole. We didn't do that, alas but perhaps one day we can AND include all the famous people that seemed to queue up to get on Bing's show.

Additions, therefore, to last quarter's listing - by ERIC GRIFFITHS (Thundersley, Essex)

2nd November 1939

El Rancho Grande
Blue Orchids.
The man with the mandolin
High above the (?) Kiuka's Waters

16th November 1939

What's new?
The yodellin' jive
Over the rainbow

30th November 1939

Scatterbrain
Marcheta

14th December 1939

Stop! Its wonderful
Girl of my dreams
The yodelin' jive
To you, sweetheart, aloha.

28th December 1939

Wrap your troubles in dreams
Yi-I-addy-I-aye
Happy birthday to love
Auld lang syne

11th January, 1940

Missouri waltz

25th January, 1940

Stop! Its wonderful!
Vagabond dreams
Juanita
Holy smoke! Can't you take a joke?
Jeannie with the light brown hair

9th November, 1939

My melancholy baby
Day in, day out
Over the rainbow.

23rd November 1939

Are you havin' any fun?
South of the border.

7th December 1939

Lilacs in the rain
South of the border

21st December, 1939

Adeste Fidelis
Ciribiribin
In the evening by the moonlight
Make with the kisses
Silent night.

4th January, 1940

To you, sweetheart, aloha

18th January 1940

You're a lucky guy
El Rancho Grande
Happy birthday to love
Tumbling Tumbleweeds

1st February, 1940

Ciribiribin
Tumbling tumbleweeds.
(Note: in last issue, Just a song at Twilight is, of course, Love's old sweet song.)

(Cont over...

8th February, 1940

I thought about you

22nd February, 1940

Marcheta.

7th March 1940

Sunday, the one day
Careless
Give a little whistle
The singing hills

21st March 1940

Say Si-si
Devil-may-care
I'd love to live in loveland
The singing hills

4th April 1940

Love is all
Little girl
Between 18th & 19th on Chestnut St
The singing hills

18th April, 1940

Beautiful dreamer
I've got my eyes on you
Tumbling tumbleweeds

2nd May 1940

The pessimistic character
Imagination
Between 18th & 19th on Chestnut St.

16th May 1940

Meet the sun half-way
Imagination
Too romantic

30th May 1940

Pessimistic character
Angel in disguise
When you look in her eyes
If I knew then
Yours is my heart alone

13th June, 1940

Devil-may-care
When you look in her eyes

27th June 1940

THERE WAS A REPUBLICAN CONVENTION & FOR SOME REASON NO SHOW WAS BROADCAST.

11th July 1940

Down by the Ohio
Devil-may-care
Sierra Sue

15th February, 1940

If I knew then
Devil-may-care
To you, sweetheart, aloha

29th February 1940

Devil-may-care

14th March, 1940

In an old Dutch garden
Sweet potato piper

28th March 1940

Give a little whistle
Missouri waltz.

11th April 1940

Say si-si
Ooh! what you said
Yours is my heart alone (You are my heart's delight)

25th April 1940

Meet the sun half-way
Last night's gardenias
My gal Sal
April played the fiddle
Yours is my heart alone (see above)

9th May 1940

Devil-may-care
The singing hills

23rd May 1940

Woodpecker's song
Sierra Sue

6th June, 1940

I haven't time to be a millionaire
Where do I go from you?
Too romantic

20th June 1940

Woodpecker's song
Imagination
I can't love you any more.

4th July 1940

Meet the sun half-way (this possibly was 11th July)
Cecilia

So much for the additions to lists already printed. Continued listing over.,.

18th July 1940

When the swallows come back to Capistrano
'Til the clouds roll by
Fools rush in.

25th July 1940.

Falling off my diet (with J.SCOTT TROTTER)
Only forever.
Six lessons from Madame la Zonga
I found a million-dollar baby

1st August 1940

That's for me
When I lost you
When the moon comes over Madison Square.
When the swallows come back to Capistrano

8th August 1940

Six lessons from Madame la Zonga
Mary's a grand old name
Legend of old California.

BING THEN ON VACATION UNTIL :

14th November 1940

Rhythm on the river
If I had my way (with Wm. Frawley & Connee Boswell)
You're a grand old flag
Basin St. Blues (with C. Boswell)
Trade winds.
The ferryboat serenade
Let's be buddies (with Conner Boswell)

28th November 1940

You've got me this way
Do you know why?
Yes indeed! (with C. Boswell & T. Dorsey)
Dream valley

5th December, 1940

Precious
I'll never smile again

12th December 1940

This time is my time (this possibly is an error for YOUR time &c
I'd know you anywhere

19th December 1940

Along the way to Waikiki

2nd January 1941

Do I worry?
Yes indeed!

9th & 16th 1941: No details available from this source.

23rd January 1941

When the bloom is on the sage
Aloha Oe
Brahm's Lullaby
El rancho grande
Georgia on my mind
Frenesi (with Connee Boswell)
Ballin' the Jack

30th January 1941

Daisy Bell (A bicycle made for two)
Do I worry?
I'll take you home again, Kathleen
Oh! Look at me now (with C. Boswell)
Ida, sweet as apple cider
Beautiful dreamer.

6th February 1941

Blues my naughty sweetie gives to me
The moon won't talk
Brahms Lullaby
Up a lazy river

13th February 1941

Bing did not appear on this show; according to later comments in later programmes he was in Sun Valley for some reason).

20th February 1941

When the bloom is on the sag
Oh Susannah
Song of the islands
Oh! Look at me now
Brahm's Lullaby

27th Februaey 1941

Up a lazy river
Let's get away from it all
Ida, sweet as apple cider
Blue echo
You ain't kiddin'.
Sweetly she sleeps my Alice fair.

6th March 1941

Blues my naughty sweetie gives to me
You walked by
Manhattan (with Connee Boswell)
The moon won't talk
Loch Lomond
Nell and I
May I never love again

13th March 1941

Down at the friendly tavern
Walking by the river
Carry me back to old Virginny
Number Ten Lullaby Lane (with C. Boswell)

20th March 1941

Strawberry Blonde (or The Band played on)
Goodbye now.
My minds on you
Rose of Tralee
May I never love again
You ain't kiddin' (with C.Boswell)

27th March, 1941: no details

3rd April 1941

With a twist of the wrist

10th April 1941

Little Annie Rooney

17th April 1941

Two hearts that pass in the night

24th April 1941

Keep an eye on your heart
It was wonderful then
Home on the range
You and I.

1st May 1941

It makes no difference now
Long, long ago
Lights out til' reveille.

8th May 1941: No details

15th May 1941

These things you left me
Marie Elena
The Hut-Sut song (with C.Boswell)

22nd May 1941

Clementine
Easy Street (with Connee Boswell)
Yours.

29th May 1941 This appears to have been a special programme, tho' we have no details. It is necessary to use the following abbreviations for the people involved, e.g. B.C.(Bing): B.B. (Bob Burns) : CB (Connee Boswell): F.McH (Frank McHugh): DE (Duke Ellington); and this complete programme appears on Spokane 17:

Can't you tell? (B.C.)
Comedy routine (B.C. B.B. & F. McH)
The Kerry Dance (C.B.)
Comedy routine (B.C. B.B. KEN CARPENTER)
You're a double lovely (B.C. B.B. & F.McH)
It was wonderful then (B.C.)
Routine with Bing & Duke Ellington
Frankie & Johnny (D.E.)
All through the night (B.C.)
Bing & Ken Carpenter comedy routine
The Hut-Sut Song (B.C. & C.B.)
Comedy routine (B.C. & B.B.)
The band played on (B.B. on bazooka)
Marie Elena (B.C.)
The Things I love (C.B.)
Because of you (B.C.)

Note: For younger members, Frank McHugh was one of a host of grand character actors who appeared in film after film without being acclaimed as stars. Frank, of course, appeared in GOING MY WAY and SAY ONE FOR ME. His performance was always a delight.

5th June 1941

Play, fiddle, play
Yes indeed! (with Connee Boswell)

(Cont. next issue)

12th June 1941

Why cry, baby?
Because of you
Clementine
The rose of Tralee
Everything happens to me (with C.Boswell)

BROWSING AROUND BING'S RECORDS - FROM ALL THE MANY YEARS.....

I, inevitably perhaps, am one of the 'old diehards' not particularly enamoured of the Bing/Buddy Cole records being modernised but would be delighted to get them in their original form. Happily, the diehards are not all old !

* * *

I appreciate the incredible technology that went into refurbishing some of these songs and the ingenious arrangements made to 'cover' the original trio accompaniments. I also appreciate the view that anyone but the diehards expect their albums to be stereo and will not consider mono; and furthermore, they want even their vocal records to have a large orchestra behind the singer.

* * *

When lesser singers than Bing began to make their way, they seemed to come hand-in-hand with musical directors such as Henry Mancini, Nelson Riddle, Don Costa and others - and the directors often got as much prominence ! Fair enough - that was the modern trend. Apart from the Cole records other of Bing's albums 'suffered' from the new ideas in vocal accompaniment. The noisy, brassy, Bregman LP is a case in point.

* * *

Perhaps because of this modern trend of musical directors sharing the limelight a few years back we ran a gentle controversy over the merits of John Scott Trotter; we certainly don't want to reopen that because overwhelmingly, the verdict was that JST had done a sterling job over twenty years as Bing's principal MD. And that was certainly Bing's own opinion.

* * *

I often ruminate over these things but was quite forcibly reminded of them recently. I have lost the facility of playing 78s, surprising to say, as modern hi-fi equipment has decided there is no need for this speed today - and I disposed of my older players before realising what I'd done! All was not lost, however, as I had taken the precaution of taping all my 78s - but that was on reel-to-reel tape.

* * *

And the reel-to-reel recorder is something I have consigned to limbo, as it were, so I wanted to transfer them to cassettes for convenience. My goodness what a fiddling nuisance the reel-to-reel recorders are! I know we didn't think so 20 years ago!

This must be a good point at which to say that the Editor's views are not necessarily those of contributors, or members! I know many still use reel-to-reel recorders and that they produce great sounds - they are, too, very expensive these days. I do find cassettes, however, easier to manage, file, and generally keep track of. To get to the point of all this - eventually!

* * *

My operation of transferring from r-to-r to cassettes wasn't, alas, entirely successful for it produced an unwelcome hum on the cassette decks; and I found it impossible to eliminate it, whatever the cause. Some incompatibility somewhere, no doubt. But spending several hours transferring 78rpms was an illuminating and enjoyable experience. Despite the hum I mentioned, despite the surface hiss (considerably lessened by using the Dolby on the cassette-deck), despite the odd clicks and cracks, it was revealed again just what a wonderful job the recording engineers did with 78s - especially Bing's.

* * *

In those days, of course, the red light came on, the band played, the singer sang, right thro' to the end; if there was a blow-up it all had to be done again, unlike today when because of magnetic tape, an error can usually be corredted by just starting again prior to the fault. And all kinds of splices are available. BUT, and as I've mentioned this before, I suppose its becoming a bit of a hobby-horse with me - modern recording producers (or engineers!) use so many tracks (usually 16) that they set themselves the problem afterwards of the "correct mix".

* * *

And whatever HE liked, you had to have. One doesn't get the performance as it was done, orchestra and singer. In the pre-tape days you had elementary balance problems ironed out and then you heard the whole performance as it took place. You DID, of course, then have various 'takes' to get the performance just right and the balance acceptable.

* * *

And HOW they got it right! Those old 78s are a real delight: Bing's voice is full tho' not obtrusive, the accompaniment is tasteful and not overbearing. One is completely aware it is a vocal record - not an orchestra Vs singer affair. It may be argued that 78s are transferred satisfactorily to LP, micro-groove. Not always - bass/treble may be unduly accentuated, 'echo' is often added, and worst of all to some ears, synthetic stereo is re-channelled.

* * *

Give an ear to the 78 versions of such glorious songs as ITS WITHIN YOUR POWER, LET'S TRY AGAIN, PLAYING WITH FIRE etc. etc. Bing's powerful, vibrant, voice, the informal la-la-ing, the humming along when other singers would have been taking a rest; the occasional whistling phrase. Add Bing's gift for expression, not to mention his crystal-clear diction AND - here's the rub - the tasteful accompaniment! Perfectly complementary to a vocal record.

* * *

When you come to think about it, how can a vocal record really be stereo? You don't hear a singer on stage or anywhere else, coming at you from two different directions. No, its merely another gimmick for the musical director.

Its not that I'm knocking, or criticising, modern recording. Far from it because there is no doubting the strides that have been made in such technology. Its just the way it is used that doesn't appeal to me, for it smacks of gimmickry and giving us a contrived sound.

* * *

And talking of progress, I suppose most are aware of the tremendous advances made with headphones, head-sets, or even ear-phones - which-ever you prefer to call them. Today, for less than £10, you can get a set weighing only grams and so comfortable! The heavy, padded, things, with the 'tinny' sound are long gone. A set such as described gives a full bass response; in fact, an all-round reproduction to match hi-fi speakers. So useful if you want to listen with fair volume at say 3 o'c in the morning! Or when the TV is on.... And these light-weight 'phones don't make the ears burn or itch, either.

* * *

Regarding the song, I-R-E-L-A-N-D (that's how I spell Ireland) raised by a member, several readers led by Janet Turner of Lynton, say that it was almost certainly Val Doonican who sang it - not Bing as the first query suggested. Others reckoned it was Cavan O'Connor. There is no record/radio reference to Bing singing the song.

* * *

To another reader who was asking the title of the song, the lyric of which referred to "a hole in my shoe where the stocking shows through..." the song is AIN'T GOT A DIME TO MY NAME, and not HO HUM! though the confusion is understandable.

* * *

One of the most obscure of Bing's recordings is certainly the 1966 coupling of HOW GREEN WAS MY VALLEY and FAR FROM HOME. Indeed, it was Bing's only recording in that year - 1966 when, in fact, he paid that lengthy visit to the Lake District, mainly Cockermouth, where so many had the pleasure of meeting him.

* * *

It was the time, also, that many were getting downhearted for it did seem Bing might be really considering retirement - from recording, at least. He was quoted around this time as saying "they don't want my records any more...no good making them just to lie on the shelves..." Happily, there were another eleven years to go....

* * *

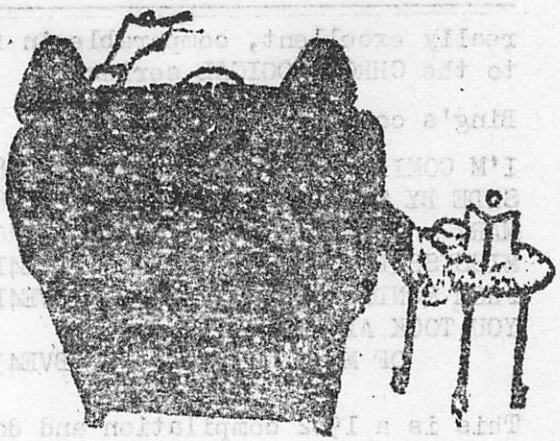
This record has a 'modern' sound to it; not a punk or rock sound of course, but the kind of arrangements that were catching on at that time. In fact, I'm sure an enterprising disc-jockey even at this late stage, could make the record a hit. The accompaniment, and therefore probably the arrangement, were by John Keating of whom we know nothing. The days of Jack Kapp, John Scott Trotter and regular Decca recording, had long gone of course. The first would have struck a particular chord in Wales, for it was the name of Llewellyn's famous book - HOW GREEN WAS MY VALLEY.

* * *

The second is a quite haunting song with a lyric that is always popular - longing for home. And quite different, one might add, from the early 30's song, WHAT DO I CARE, ITS HOME. This is a splendid melody, and as beautifully sung by Bing as all 30's songs were - but that lyric about it being a mountain shack and "mum and I" makes me cringe !

BING track EVENTS

THE RECORD SCENE



With the major companies like MCA, EMI, RCA, Philips, continuing to lie dormant the scene is largely one of aggravation - by which we mean we have to concern ourselves with the not-easy-to-get issues. Firstly, we have to say that as we write there has been no reply to the comprehensive letter we wrote to the gentleman at MCA in America. Let's be optimistic and hope he has well considered our case and is communicating with the various MCA agencies throughout the world - particularly that in Japan! This might well be the case and would, of course, be a lengthy business.

No doubt all those interested have acquired Volume 3 of THE CHRONOLOGICAL BING CROSBY, JZ - 3; if not, they are disappearing quickly and the address is JONZO RECORDS, PO BOX 212, Harrow, Midd'x, HA3 7LD if you don't want to miss the boat, as it were! You may, of course, see it in your local shops in some areas, especially London.

Woolworth's is well worth keeping an eye on! Although not in the forefront as good record dealers, they do nevertheless occasionally pull out a plum; from time to time they present a pile of 'Special Purchase' albums. Such an occasion occurred recently and among a very motley collection - Dvorak symphonies, Kid Creole & the Cocoa-nuts (if you'll pardon the expression) and sundry 'pop' albums there was to be found a gem:

PAUL WHITEMAN & HIS ORCHESTRA: RCA (ITALY) NL 45126

Price: £1.99;

As indicated, this was of Italian origin; a very colourful sleeve, with Paul Whiteman pictured, flanked by Bing and Bix Beiderbecke. It has copious notes in English and Italian as well as full personnels. Quite an album really though it would, of course, have had more impact (and interest perhaps) if THE CHRON-OLOGICAL BING CROSBY series wasn't running concurrently.

And apart from the CHRONOLOGICAL albums, the items have appeared several times before on Whiteman or Crosby issues. Nevertheless, at the price it is a fine pick-up. And it must be said, too, that the reproduction is

ON A FEW copies, the first words at the start of TRACK EVENTS may be indistinct: they should read: "With the major companies like MCA, EMI &c."

really excellent, comparable in fact, to the CHRONOLOGICAL series.

Bing's contribution is:

I'M COMIN' VIRGINIA	29/4/27	BVE38135/7
SIDE BY SIDE	"	BVE38378/1
MARY	25/11/27	BVE40945/4
MISSISSIPPI MUD	18/2/28	BVE41696/3
FROM MONDAY ON	28/2/28	BVE41689/6
YOU TOOK ADVANTAGE OF ME	25/4/28	BVE43760/1

This is a 1982 compilation and does not, therefore, appear in the LP-ography.

The album is interesting in many other ways too, for it contains what is reputed to be the very first million-selling record, WHISPERING - on which Bing doesn't sing, of course. And for the jazz fans, in addition to Bix, one hears Jack Teagarden, Trumbauer and all the other famous Whiteman stars.

Our good Stateside friend, Mr. Justice Francis Smith tells us that READER'S DIGEST in America is once more advertising the set BING SINGS! 96 of his Greatest Hits! READER'S DIGEST remembers the man and his music. Perhaps it will come here again?

It was to be expected that the sensational discovery of two Bing tracks from the hitherto virtually unknown Gus Arnheim radio era, would create tremendous interest. We dealt at some length with his stupendous discovery but can now add more. The address of the company which issued the album is:

TAKE TWO RECORDS, PO BOX 36729, Los Angeles, California 90036, USA. While most of the tracks come from transcription records especially made for issue to local radio stations, the album says "two tracks by Bing Crosby which were obviously recorded during a live performance at the Grove...they offer a rare glimpse of the fun-loving atmosphere at this famous night-spot." and "these two Bing tracks are from a battered transcription of unknown origin"... One cannot help wondering what other transcriptions may, somewhere, be in existence? In any case, we have written to the company asking if the album is still available - and whether they have any other albums containing early Crosby?

As for the main song, WHAT IS IT? with which we were so taken - lovely melody - Eric Griffiths in Essex actually has the sheet music of the song (written by Harry Barris - and Tobias) bearing a picture of Bing!

As we explained last time, Bing sings this song in beautiful, romantic style - until he decides to break it up! The album also carries a sad little notation:

"This album is dedicated to my dear friend, Loyce Whiteman, who unexpectedly passed away while it was still in production. Loyce had once suggested such an album and would be pleased that her kind of music is being perpetuated for the continuing enjoyment of others.

JIM BEDOIAN, 1984

We also commented last time that there must be many in America who recall Bing singing on the air with Gus Arnheim from the Cocoanut Grove. Sure enough :

VIRGIL EDWARDS writes from 2180 Roland Way, Eugene, OR 97401, USA:

I noted with considerable interest your comments on the Gus Arnheim and his Cocoanut Grove Orchestra album. Hearing the two wonderful Bing tracks is like a trip back in a time-machine for me. I am one of the fortunate people still alive who had the good fortune to have listened to many hours of the live broadcasts from KNX Hollywood, CA (California) of the Gus Arnheim orchestra and those wonderful vocals by Bing. I was a young man just out of high school and residing in a small town in the South-western portion of the State of Washington, approximately 1100 air miles from Hollywood. The broadcasts were from 10 to 12pm five nights a week and reception was very good. The broadcasts started some time before Bing came on the scene and I had listened a a good deal because

of the great bands that played there. So it was purely coincidental that I was tuned in when Bing started singing there. Needless to say, this is my most nostalgic period of Bing's career....I only wish we had cassette recorders in those days!

Lovely Vergil - and so say all of us re. the last bit. Bing at the Grove must be a wonderful memory.

And Vergil had an interesting PS:

One of my favourite songs that Bing sa on almost every programme, written by Harry Barris, was LIES. It never became a really popular song but I would give a good deal to have a record of it. After 54 years the music and lyrics are still firmly implanted in my brain.

LIES? Anyone know it ?

"BOB HOPE IN HOLLYWOOD" MCA(USA) MCA 906

A number of members have managed to acquire this album - how, we don't know! We had the details from Les Gaylor for the last issue butsomehow it got omitted: Bing sings the following:

Side 1: Put it there, pal. *
Road to Morocco. *
Side 2: Road to Bali
Merry-go-run-around.
Hoots mon
Chicago style.

* indicates alternate take to the ones previously issued. The remaining four tracks are solos by Bob Hope.

Still on TRACK EVENTS, we have the following interesting sidelight from HARRY NOLAN, (Bexhill-on-Sea):

I would like to congratulate Lionel Pairpoint on his keen ears and sharp observations regarding the song NEVERTHELESS from the BBC album, THE FINAL CHAPTER (page 13 of the June issue of BING) He is perfectly correct; another take was used and I will explain how it came about.

On Tuesday, 11th October 1977, 10am at the BBC studios, Maida Vale, London. We were all there - Gordon Rose, the band, my wife Pam and myself. Bing arrived around 10.15am. He appeared to have a bit of a cold and when asked about it he said 'Let's get to work!' and then went ahead to make eight tracks which we all thought were perfect. Bing's contribution was, of course, but the pianist, one Bunny Thompson - and here I think it took a lot of courage on his part - pointed out that he himself had played one wrong note - just one - in NEVERTHELESS. No one else seemed to have noticed it so it really was courageous of Bunny to 'own up'.

This meant a retake of the number, of course and at first Bing thought he had been at fault. When the situation was explained to him he readily agreed to do it again - and gave a reassuring grin to Bunny Thompson.

As Lionel (and no doubt others) listen so acutely to Bing's recordings, its just as well it was done again! Hope this is of interest to him, and other members.

Editor: Thought modern recording techniques could obviate a wrong note without a new 'take'! Remember, a whole new WORD ("Light" for "cloud" was transplanted in the recording of THE WAY WE WERE! No doubt, it is precisely where the error occurs that decides how it can be corrected - transplant or new 'take'. Must have been a fascinating experience for Harry Nolan and his wife to be there - Bing's very last recording stint, for we all know what happened three days later, alas.

MCA CAN ATONE! TED O'HANLON of Houghton-le-Spring was one of a couple of members who had an unfortunate experience with the autobiography set - Ted now tells us:

You will recall me telling you of buying Bing's autobiography set and finding one side completely useless, containing as it did a horrible 'pop' music noise? And that I had complained unsuccessfully to MCA about it?

You will be surprised, therefore, to learn that I received a charming letter from MCA signed by a Julie Hill dated

3rd May last, which apologised for the unconscionable time in answering my complaint and for the mispressing on my set. The letter was accompanied by a cassette consisting of both sides of the faulty record - a very good quality production. I think MCA have made amends handsomely in this instance.

Editor: Indeed! Its no mean feat to get an answer from MCA leave alone handsome atonement. Credit where it is due, etc...

As the result of a letter we were remarking recently how disappointing not to say surprising that the album I WISH YOU A MERRY CHRISTMAS originally a Warner issue had not been reissued. D/ :) NEWBOLD, of Arnold, Nottingham writes:

I'm afraid you missed the boat, so to speak. This album was reissued in 1977 on the Capitol label in the States, renamed CHRISTMAS CLASSICS (SM11732). Two tracks had been omitted, e.g. PAT-A-PAN and WHILE SHEPHERDS WATCHED. I managed to pick up a copy around 4 years ago....

Editor: Yes, and as we said, this pressing was also used as a bonus record on a READER'S DIGEST SET; what we (and the original letter) meant, however, was that it had not been generally issued here so everyone could get a copy - in the way, for example, that WHITE CHRISTMAS makes its annual appearance.

AFTER SOME RECORD-RELATED items we can turn our attention to a new issue on the Spokane label; these are not, alas, easy to obtain tho' they do seem to turn up in some shops in some towns.

BING & TRUDY SPOKANE No23

All items come from radio shows, and the titles are as follows:

1. Constantly.
2. Hit the road (to dreamland)
3. My heart stood still
4. You'll never know (Trudy Erwin solo)
5. You took advantage of me
6. Wait for me, Mary.
7. People will say we're in love.

1. The right kind of love
2. One alone
3. Stormy weather (Trudy solo)
4. My ideal
5. My shining hour (Trudy solo)
6. O what a beautiful morning.
7. The way you look tonight.

With three solo tracks by the lady one wonders if the album shouldn't have been entitled: TRUDY ERWIN & BING.

To most in Britain Trudy is something of an unknown quantity; she was the singer featured for a long time with Bing in his radio shows, notably the latter half of the KMH decade. She is not as well known, for instance, as she did not have a commercial record tie-up with Bing in the way perhaps that Connie Boswell and Rosemary Clooney had, and the Andrews Sisters.

She has a nice, sweet voice, with excellent diction, and always in tune. Indeed, her voice might be said to be more suited to musical-comedy shows for she stays distinctly formal and does not riposte with Bing in the way the other two mentioned were apt to do. Even so, she certainly did take part in comedy routines and proved an excellent foil for Bing.

Trudy Erwin (any relation, we wonder, to Stuart Erwin, who figures in THE BIG BROADCAST (1932) film?) appeared on only three commercial recordings with Bing, two of which are done again on this album, e.g.

O WHAT A BEAUTIFUL MORNING and PEOPLE WILL SAY WE'RE IN LOVE.

These two commercial recordings were made in August 1943 when a ban on musicians recording was in operation; some may feel these tracks always lacked a certain sparkle because in place of musicians a chorus consisting of The Sportsmens Glee Club were used for the accompaniment. On this album, however, an orchestra is present and the two tracks sound that much better.

(Cont. page 34

Across the page is a 1945 story which may be linked to TRACK EVENTS:

"BING!" MILLION MAKER OF RECORDS

By JOHN NEWMAN

A CHUBBY little fellow with Irish blood in his veins once ran about the streets of Tacoma in Washington State, brushing the hair from his eyes with one hand and brandishing a toy pistol ferociously with the other. As he pulled the harmless trigger at innocent passers-by, he exclaimed "bing!"

Today millions of us know him as "Bing." Harry Lillis Crosby is the actual name of million-dollars-a-year "Bing," whose voice is now claimed to have established a precedent in gramophone recordings. It is estimated that 75 millions of the discs containing numbers by this "Caruso of crooning" have found their way into homes in all parts of the world. The company which enjoys a monopoly of his recordings—he has made an average of one every fortnight—has openly classed Bing's voice as one of its greatest assets.

Crosby has topped recent polls by cinema exhibitors and trade publications respectively to establish himself as the best "movie" star and the best actor of the past year. It is not his voice alone that has made his fortune. His own comment is that he "doesn't sing very well—or act very well." But then you would go far to find a man less spoilt by fame.

Bing was born on May 6, 1904. He was one of seven children, and arrived midway in the family circle. Not long afterwards his parents moved to Spokane. His Dad kept the books for a brewery—until prohibition was introduced. Then he opened a pickle factory. Bing's job was to wash cucumbers. Later on it was decided to send him to university. The idea was that he should study for the law.

Harry's heart, however, was in the theatre. He had been employed in the dressing rooms at his local "hall," and scarcely had he reached university when he chummed up with another musically inclined student and organised a small dance band. Bing presided over the percussion department—and sang. The ability of the seven-strong orchestra to read music was feeble. So they borrowed gramophone records, assimilated the melodies and styles, and reproduced them in the flesh.

Some time after the venture had been launched, "Two boys and a piano" (Bing, of course, included) appeared on variety boards in the neighbourhood. That was the start of his new career. After ten years at university he left, according to his own description, with "two shirts, a pair of socks and a battered 'Tin Lizzie'." In after years, Gozaga bestowed upon him an honorary degree.

It was the variety act that mattered. The Cocoanut Grove in California, vaudeville on the coastal resorts, Hollywood night clubs. . . . Paul Whiteman noticed these boys. And the King of Jazz gave Bing his big chance. New York's Paramount Theatre was beginning to recognize a new star.

Thus Bing progressed to the talkies, to become a bigger star than ever.

What is his secret? I have said that it is not his voice alone. But it *is* a prime factor, principally because he *likes* to sing. He sings to his horses, about whom I will tell you in a few moments. He says he sings too much, but he loves to sing, or to hum or whistle, for that matter.

A popular idol such as Bing, nevertheless, must have another essential quality. It is personality. Now Bing appeals because, first of all, he is like Peter Pan—he has never grown up. He is still a boy in spirit. He makes us feel young with him. He may seem sleepy or casual. That is his art. He is as wide awake as you make 'em. And he has taken success in his stride.

When I saw him in London last year, he was wearing a sports jacket, a shirt with an open neck, a felt hat plus feathers. I found it hard to believe that here was a man who had thought it worth his while to insure his crooning qualities for £20,000. Did you know, by the way, that those husky notes and slurs in Crosby's voice were attributable to a freak larynx, or loose muscle in the throat? Some assessors have termed it a "corn."

It is far from being a source of worry. When you can sing without effort—and act just as naturally—you begin to please the public. And that university degree I mentioned was for Philosophy; a quality which characterises this crooner.

Bing has every reason to feel pleased with life. His happy marriage with Dixie Lee dates from 1930. They were wed in Tennessee. Their four sons include twins. They have a beautiful home at Toluca Lake, with an estate of between seventy and eighty acres at Rancho Santa.

In addition to a ranch in California, Crosby owns part of a gold mine in Alaska, an oil well, and a fishing fleet and cannery. That is all apart from his half-million-dollar racecourse in California. For Bing's sporting instincts are strong. He has a stable of about thirty horses, and one of his dearest ambitions is that some day he will see his colours of blue and gold first past the post in the Kentucky Derby. ("When the Blue Night Meets the Gold of the Day," you recall, is his signature song.)

Crosby is further interested in breeding puppies—and in promoting golf tournaments. He is concerned with song publishing, too.

All his affairs are managed by "the family." The "Bing Crosby, Incorporated" business house consists of several floors. Father deals with the "fan" mail and finances. (The stamps from the letters, by the way, are detached and disposed of by a mission which assists sick Chinese babies.) Mother pastes up the Press cuttings. Brother number one acts as manager; brother number two arranges Bing's public appearances and attends to exhibitions relative to the multifarious activities of the company.

Bing makes three pictures every year. His contracts allow him to figure in only one outside Hollywood. Once a week he is on the air. His income from broadcasting and the sale of recordings has been placed at £50,000 per annum, and his remuneration from films at £225,000. For a single broadcast on the other side of the Atlantic he is said to receive £1,000. He broadcast for the B.B.C. in 1941 for nothing. That was the year in which Bing toured U.S.A. camp shows in this country and in France for eight weeks.

In August, 1944, this "big shot" among crooners paid his first visit to London. So many people in Soho wanted to hear him sing that he appeared at the window of a restaurant and crooned to a crowd of three thousand outside. Crosby's prior engagement was to sing at the free concert in Piccadilly for non-commissioned officers of the Allied Forces. The occasion was the opening by Mr. Anthony Eden of the "Stage Door Canteen" show.

Mr. Crosby will remember his experiences in London. His hotel was bombed.

America has used his voice in connection with propaganda over the radio to Germany. It was also considered worthy enough to be heard in company with the Philadelphia Symphony Orchestra. Bing was invited to sing with them by Stokowski, the conductor.

But the best tribute to the ace-crooner is that his best seller is on a higher plane than his hundreds of dance-band "vocals." It is a recording of "Silent Night" on one side of a disc and of "Oh, Come all ye Faithful" on the other.

Sincerity counts, too. Bing is deeply religious.

Editorial note: These stories, which might be termed BING THRO' THE AGES are very popular with members. Bing was always a good subject for a story. It would be easy to play "spot the errors" in these articles - but not really fair! We have the benefit of considerable hindsight - not to mention prodigious research!

As can be seen, this one comes from that august publication, THE GRAMOPHONE of July 1945 - almost exactly 40 y4ars old.

"The Caruso of Crooning"! Not bad really!

Because of its age, its a little damaged - but still mainly readable.

(Cont. from p. 32)

ONE ALONE the favourite song from THE DESERT SONG is an interesting inclusion - and performed in splendid style. A reader was recently enquiring about this very song, so here is the answer: Bing did sing it!

THE WAY YOU LOOK TONIGHT is another interesting item; this was one of the two songs, of course, that Bing recorded with Dixie Lee (the other A FINE ROMANCE) in 1936. The version on this album with Trudy Erwin is much later, naturally, and is in fact, one of the best tracks on the record.

Most of the songs have a comedy introduction, and are followed by applause in typical radio fashion. Recording quality is good. You could try Mrs. Chester (see TRADING POST) if keen on acquiring this album.

Yet another independent label album is about:

ALL THE WAY BLUE & GOLD LABEL No. 1.

Again, we don't know how you can get this if it doesn't appear in your local specialist shops. We don't have it, either, but have heard some tape 'advance' notice. It seems to come under the heading of "Crosby curios"! Bing is heard making commercial jingles for the Ford Motor Co., with Buddy Cole accompanying. So, Bing was sponsored at one time by this motor company - probably in the twilight period when television was quietly killing off radio in the early 50's. Much back a.d forth chit-chat is heard between Bing, Buddy and the recording engineers - "That was pretty dam' good!" Bing is heard to comment at one stage.

Bing starts the record by singing the title song, ALL THE WAY - and Bing makes some remark concerning those who haven't heard Sinatra sing it - in the last five minutes! This song, which personally I don't care for, was a big hit for the bow-tie boy in the late 50's.

We had reached this point when Les Gaylor's writings arrived. A scan thro' what Leslie had written shows he can be more explicit on this album tha I can at this juncture! So, read Les again!

I note his enthusiasm, merited, for this album but have to say again that we detest writing about this record knowing that the vast majority of members are not in a position to obtain it. It is frustrating, even aggravating. And it applies to so many albums these days. People are producing in 'clock-and-dagger' fashion all kindsof Crosby material, most of it desirable, and putting it out on independent labels. We have heard, in the past five years, literally a score or more of such albums.

We have a feeling a lot of them emanate from Australia, oddly enough, even tho' they appear on American independent labels. We would go further and suggest that someone 'Down Under' was a good friend of the late Buddy Cole!

We understand to an extent the need to be cautious - though now remote, there remain the chances of legal action on account of copyright; this explains the 'cloak-and-dagger' aspect.

We are seriously considering whether such albums, especially when marked "Limited Edition for Crosby Collectors Only" or some such notation, should be mentioned here. There would seem to be little point when these records are destined for a select and special few. We cater for ALL our members.

On the other hand, we know that some would insist on their being mentioned for the sake of 'completeness'. But shouldn't we, perhaps, confine ourselves to issues by the pukka companies and not include the 'privileged few' albums?

It could be argued that, under that guideline, we wouldn't be able to mention THE CHRONOLOGICAL BING - or BING, THE THIRTIES! Yet though independent, these HAVE been fairly easily available to all who want them.

No doubt a point for consideration - and argument? Your views would be welcomed - and always taken into account.

It remains for us to say, finally, that we're getting many letters bemoaning the non-appearance of the 2nd Volume of BING

CROSBY, IN THE THIRTIES (JSP - John Stedman) The excellent Vol 1 appeared late last year containing 'promotional record' versions of HERE LIES LOVE, and PLEASE, and KMH broadcast items of the 30's - notes by Geoff. Milne, with the Paramount Studio Orchestra, Jimmy Dorsey's and John Scott Trotter.

We have, alas, no news to impart. We're as puzzled as members, for it seemed at one time that Volume 2 was likely to follow on fairly quickly.

MRS. ENA HOOLEY (of whom you may have heard!) is very keen to obtain cassettes of :

BING on Roy Plomley's Desert Island Discs programme and

ANTHONY HOPKINS as the guest on the same programme series

Address of Ena: 6 Mildmay Court, East Gate St., Winchester, Hants, (hopes someone can help!)

Regarding Volume 1, BING IN THE THIRTIES (JSP 1076) mentioned above the Editor, having acquired on issue a small stock, has just three copies left, new and unplayed. Price £3.99 each plus 50p P & P. - the original cost of the albums. First come...

And further to our comments on the PAUL WHITEMAN album we so unexpectedly discovered in Woolworths: on getting home it occurred to me I should have picked up half-a-dozen copies, as is my wont for so often I get letters saying "I missed it! Can you get me the record?"

The very next day I made a special trip to town for the purpose - and was astonished to find every one had gone. Now, I didn't count them but I'm certain there were at least 20 copies of that album in that pile of 'special purchase' records. The inference must be that there are plenty of Crosby collectors around here that I don't know about! On the other hand, I suppose they could be Whiteman or Bix collectors! But at least it shows that, contrary to what the record companies appear to think, such albums will be bought. It certainly was a shock to find that all those Whiteman albums had disappeared - so I spoke to the woman in charge. "Yes indeed," she told me, "I've been surprised the way those old band records went!" I gently suggested she use the adjective "vintage" and not so much of the old!

Several members, and LES BRICE (Clacton) in particular, have sent us word of an unusual cassette - not a disc. This is another version of:

20 GOLDEN GREATS: 'NOSTALGIA' SUISA F42014

(Made in W. Germany)

Seems all kinds of sources are making up cassettes! Titles on this are:

Manhattan (with C. Boswell)
Swinging on a Star
Loch Lomond
Take it easy.
The moon won't talk
Gypsy in my soul
The one I love
Amor
Till we meet again
Thanks for the memory.

You couldn't be cuter
At a perfume counter.
Let's take the long way home
Magic is the moonlight
Floating down the old green river
Lovelight in the starlight
Hip hip hooray
We mustn't say goodbye
Poor little rich girl (is what the jacket says but it is HOW SOON?)
Feudin', fussin' and fightin'

Those who have Spokanes, Totems, Broadway and other independent albums will perceive that this is a collection of Kraft Music Hall songs from the 40's. Songs which to our knowledge haven't appeared before on album are TAKE IT EASY/YOU COULDN'T BE CUTER/AT A PERFUME COUNTER/ FLOATING DOWN THE OLD GREEN RIVER/HIP HIP HOORAY/WE MUSTN'T SAY GOODBYE.

Quality is reasonably good tho' on some items there is a tendency to run slightly fast (a common fault on these old tracks) and it is a little 'shrill' in places. But even if you prefer records, this is worth picking up at £2.99p if you see it! 'Market-stalls' is one place.....

BING - AND REG DIXON: Thanks to Stan White, of Rothwell, Northants, we can - belatedly - give the actual letter that Bing wrote to the Blackpool master-organist:

> Mr. Reginald Dixon, July 11th, 1958
> The Blackpool Tower Co.
>
> Dear Reg,
>
> Terribly sorry to hear about your injury, and hope it is mending so that BLACKPOOL NIGHTS may continue to entertain your many friends.
>
> Sincerely,
> BING CROSBY.
>
> BC:vs

It is understood they met in wartime, when Reg Dixon was a Squadron-Leader; Bing had a liking for organists (witness his commercial recordings) and especially enjoyed Dixon's up-tempo almost Dixieland style! while Reg enjoyed Crosby songs because they were always so popular - and always had the audience singing. A nice combination indeed.

An item meant for TRADING POST: BOB CHURCHILL, 52 Jordan Hill, Oxford, OX2 8EX writes with an incredibly generous offer: I have the following albums for disposal, all in new or perfect condition:

BING 1975-76 Double Album Decca/ I'LL SING YOU A SONG OF THE ISLANDS(CORAL) THE GREAT COUNTRY HITS (CAPITOL)/ BEAUTIFUL MEMORIES/ MR. CROSBY & MR. MERCER MFP/ BING SINGS THE GREAT SONGS (20 classic tracks)MCFM 2721/ BING CROSBY ORIGINAL FAVORITES (MCA 202937)/ AT MY TIME OF LIFE (UAS 29956) THE EMPEROR'S NEW CLOTHES & A CHRISTMAS STORY (London LGK137), and BING SINGS BROADWAY (MCA MCL1730)

I would suggest £1 each, with some help towards postage. Phone(Oxford (50529

Editor: An incredible offer, even if you allow £1 for postage. Eleven albums in all, including the first named 'double'.

ANYONE STILL USING REEL-TO-REEL TAPE RECORDER IS INVITED TO GET IN TOUCH WITH THE EDITOR WHO HAS SOME INTERESTING TAPES FOR DISPOSAL.

REMEMBER in the last issue we reported our first enquiry letter from JAPAN? An unusual sequel : A member who got in touch with him and already exchanged an album or two, obviously heard from him. WE HAVEN'T!!

BUT, we have another first - an enquiry from P O L A N D !! And this puts us in something of a quandary. We WILL reply, and send BING, but we have a feeling any postal items despatched behind the so-called IRON CURTAIN are viewed with suspicion in this day and age. We don't want MI5 or the Special Branch trailing around us at Greenmeadow Close, thinking perhaps we are using Crosby songs to give away secrets !! In code, of course.

The letter is from a young lady, DOROTA SKOTARCZAK, Os. Kosmonautow A3/79, 6 - 63 Poznau, Polska.... and reads:

Dear International Crosby Circle:

I'm writing you because of my interest with Bing Crosby - in my opinion the best swing and sweet singer, nota bene my great feelings for him binds with my sentiment for the years wherein he lived, the Thirties and Forties years.

I am a girl in the age of twenty s tudying on the faculty of connoisseur of culture. Because I'm interested in film too, often goes to Warsaw (where is the cinema of old films) and from time to time but very seldom I can see my favourite represent of 30's and 40 years as an actor. The last film I have seen it was HOLIDAY INN.

All I have got about Bing there are his songs and not too much because it is very hard with it in Poland. The last time I listened to the record of Bing and got the address of your club. Belonging to your club would be a very big honour for me that's why I wrote.

With the best wishes of min,
DOROTA SCKOTARCZAK.

PS. I'm sorry but my English isn't good yet.

Editor: Isn't that perfectly delightful? And a classic example, surely, of Bing 'crossing frontiers' as Bob Hope once put it? It would be great if we can help Dorota in some way - perhaps a record or two? She apologises for her English - how many of us know just one word of Polish?

It may be that the unexpected printing density of the front cover has obscured what is said on the INSIDE of the cover so - it reads:

BING CROSBY - THE GREAT COMMUNICATOR - 3rd May 1903 - 14th October, 1977 - Departed this world for eight years - but remains America's greatest ambassador. Supremely unique.

It may cogently be argued that BING, the magazine, is devoted to nostalgia in its entirety; be that as it may, the following three pages bear reproductions of nostalgia in its richest form !

A notice that "YOU'LL THRILL TO HIS FILM PERSONALITY as you do to his singing..." was how Mack Sennett proclaimed his latest discovery... true this was after Bing had appeared in KING OF JAZZ but it was some time before he was to make all the films shewn on the left of the page! This was a 1930 show business magazine advertisement and virtually heralded Bing's screen career. Historic indeed!

Facing this is a page that is guaranteed to light up the eyes of all those who remember when the record companies used to issue leaflets such as this monthly. To those who do not remember, it will be most illuminating. You can judge the date of this particular leaflet by the songs it lists as being "new" to its catalogue of Brunswick records. My goodness me - talk about the old days! The young Bing, shaking the world, and revolutionising the art of singing popular songs. True this is an American reproduction by courtesy of Blue Lantern Records, but identical leaflets were issued here in Britain - and elsewhere. You will note what is says about prices of records - 75 cents were 10-inch 78s; the 1.25 dollars were the 12-inch. The price here was 2/6d (12½p) and 4/0 (20p). And what agony it was deciding which <u>single</u> 78 you could spent your very limited pocket-money on.....but having made the decision, how it was prized! Perhaps we pick up LPs today with comparative nonchalance compared with that !

Filmography
1930 King of Jazz; Two Plus Four (short); Check and Double Check. '31 Reaching for the Moon; Confessions of a Co-Ed (GB: Her Dilemma); I Surrender Dear (short); One More Chance (short). '32 Dream House (short); Billboard Girl (short); The Big Broadcast. '33 Blue of the Night (short); Sing, Bing, Sing (short); College Humor; Too Much Harmony; Please (short); Going Hollywood. '34 Just an Echo (short); We're Not Dressing; She Loves Me Not; Here Is My Heart. '35 Star Night at the Cocoanut Grove (short); Mississippi; Two for Tonight; The Big Broadcast of 1936. '36 Anything Goes (retitling for TV: Tops Is the Limit); Rhythm on the Range; Pennies From Heaven. '37 Waikiki Wedding; Double or Nothing. '38 Doctor Rhythm; Sing You Sinners; Don't Hook Now (short). '39 Paris Honeymoon; East Side of Heaven; The Star Maker. '40 Road to Singapore; If I Had My Way; Swing With Bing (short); Rhythm on the River. '41 Road to Zanzibar; Birth of the Blues. '42 Angels of Mercy (short); My Favorite Blonde (guest); Holiday Inn; Road to Morocco. '43 Star Spangled Rhythm (guest); Dixie. '44 Going My Way; The Road to Victory (short); The Princess and the Pirate (guest); Here Come the Waves; The Shining Future (short); Road to Utopia. '45 All Star Bond Rally (short); Hollywood Victory Canteen (short); Out of This World (voice only); Duffy's Tavern (guest); The Bells of St Mary's. '46 The Road to Hollywood (compilation); Blue Skies. '47 My Favorite Brunette (guest); Welcome Stranger; Road to Rio; Variety Girl (guest). '48 The Emperor Waltz. '49 A Connecticut Yankee (A Connecticut Yankee in King Arthur's Court (GB: A Yankee in King Arthur's Court); Ichabod and Mr Toad (= Ichabod Crane (narr. only); Down Memory Lane (compilation); Top o' the Morning; The Road to Peace (short); You Can Change the World (guest). '50 Riding High; Mr Music. '51 Angels in the Outfield (guest) (GB: Angels and the Pirates); Here Comes the Groom; A Millionaire for Christy (guest); The Greatest Show on Earth (guest). '52 Son of Paleface (guest); Just for You; Road to Bali; Off Limits (guest) (GB: Military Policemen). '53 Scared Stiff (guest); Little Boy Lost; Faith, Hope and Hogan (guest). '54 White Christmas; The Country Girl. '55 Anything Goes; Bing Presents Oreste (short). '56 High Society. '57 Man on Fire; The Heart of Show Business (doc; guest narr.). '58 Showdown at Ulcer Gulch (short). '59 Alias Jesse James (guest); Say One For Me. '60 Let's Make Love (guest); High Time; Pepe (guest). '62 The Road to Hong Kong (GB). '64 Robin and the Seven Hoods. '65 Cinerama's Russian Adventure (introduction; + narr.). '66 Stagecoach. '68 Bing Crosby's Washington State (short) (narr.). '70 Golf's Golden Year (short) (narr.). '72 Cancel My Reservation (guest). '74 That's Entertainment! (+ co-narr.).

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king of comedy makers

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UNTIL you have seen and heard him in *Educational's* short film comedies, you know only the half of Bing Crosby's magnetic appeal. Radio's great singing sensation is a charming and accomplished screen personality as well — an actor whose gay antics and rich baritone voice have been thrilling the country in his first two pictures "I Surrender Dear" and "One More Chance." And now Mack Sennett, king of comedy makers, again brings him to the screen in another delightful concoction of romance, rhythm and fun called "Dream House."

See your favorite of the air and hear him sing his big hits in these

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BING CROSBY

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	Once in a Blue Moon
	With Nat W. Finston and his Paramount Orch.
	Both from the Paramount Pic. "We're Not Dressing"
20102	**Gems from George White's Scandals—Part I**
$1.25	"Life Is Just a Bowl of Cherries"
	"This Is the Missus"
	"The Thrill Is Gone" "My Song"
	With Victor Young and the Brunswick Orch., Boswell Sisters and Frank Munn
	Gems from George White's Scandals—Part II
	"That's Love"
	"That's Why Darkies Were Born"
	"Life Is Just a Bowl of Cherries"
	With Victor Young and the Brunswick Orch., Boswell Sisters, Frank Munn and The Mills Brothers
20105	**St. Louis Blues**
$1.25	With Duke Ellington and his Famous Orch.
	Creole Love Call—Fox Trot
	Duke Ellington and Orchestra
20109	**Lawd, You Made the Night Too Long**
$1.25	With Don Redman and his Orchestra and The Boswell Sisters
	Jazz Nocturne Introducing "My Silent Love"
	Victor Young and the Brunswick Orch.

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YOU'RE STILL TOPS, BING

I HAVE read with interest various claims regarding who the greatest popular music singers are today.

Your readers should listen to Bing Crosby's new single That's What Life Is All About and learn how the newer fellows should perform to reach the pinnacle of popular music.—D. A. BARKER, *Rockfield Road, Oxted.*

25/8/75

Trading POST

Entries here are free to members tho' there is a nominal charge of £1 for non-Crosby items. Keep them to a max. of six lines; if lengthy lists are involved invite a SAE for same. Books, records, tapes and all kinds of Crosbyana may be advertised for sale, wanted, exchange &c. All entries are made in good faith and we rely upon the integrity of members; nevertheless, it is up to individuals to make sure they are making a fair deal.

BING ties in maroon or dark blue with the silhouette motif (toning with almost any suit/outfit) now cost £3.50 + 20p P & P from BAXTERS BADGE CENTRE, 13 Ropergate, Pontefract, West Yorks, WF8 1LL

BOB JONES, 80 Beech St., Jarrow, Tyne & Wear offers tapes of Bing, Jolson, Dick Todd and many others. For a copy of catalogue send 12 x 8 envelope with a 48p stamp.

BING - A VOICE FOR ALL SEASONS, the book by SHELDON O'CONNELL is available from KERRYMAN PUBLICATIONS, Tralee, Co. Kerry, Ireland at £10.

BING - JUST FOR THE RECORD, the complete Crosby discography in hardback lists ALL Bing's recordings from the first in 1926 to the last in 1977 first in date order, then alphabetically, £3.50 post paid from JOHN JOYCE, Saltmeadows Rd., Gateshead, Tyne & Wear, As we continue to get many letters asking 'Did Bing record so-and-so..." it is obvious that many are still without this quite invaluable publication. They are doing themselves a disservice for apart from invaluable references it also provides hours of interesting browsing.

Overseas members can obtain this book at the following rates:

IN EUROPE: £4.00
US/CANADIAN: £4.00 surface mail
£6.00 airmail.

THE ROAD TO HOLLYWOOD, the companion hardback volume to BING-JUST FOR THE RECORD - see page 4 previous issue and the article by FRED REYNOLDS in this issue (p. 5) a copy can be reserved (and this is essential as a strictly limited quantity will he printed) by sending a deposit of £7.50 to JOHN JOYCE at the above address.

SPECIAL NOTE: Remittances payable to JOHN JOYCE; please omit any reference to "Bookbinders".

AND TO OVERSEAS MEMBERS, PARTICULARLY AMERICAN/CANADIAN Remittances MUST be in sterling; it has been discovered that cheques (checks) drawn on local US/Canadian banks cost almost as much as the cheque is made out for to cash here. This clearly is quite uneconomic and cannot be accepted.

Deposits on THE ROAD TO HOLLYWOOD, therefore in sterling please.

MRS. RENEE CHESTER, 48 Milton Road, Hanwell, Midd'x still has a number of Bing 'Spo:ne' albums for sale at £8 plus £1.5 p & p. Renee is also prepared to copy-video films and other interesting Crosby items.

RECORDS, 58 Dean Street, London, W.1. has, we learn, about 100 copies of the HIGH TOR album (on a Spanish label!). The price, alas, is rather high at £10.95 plus £1 post & packing.

The Editor is very grateful to all those who wrote re. TANGO albums.

The advertisement in the last issue by STEVE THOMPSON, 13 Avignon, Milford Grange, Castletroy, Co. Limerick, Ireland concerning his return to Ireland after 26 years in the US and what he had on offer was, it seems, premature. He has yet to receive his collections from the States.

STAN WOODFORD, 6 Mariam Gdns, Hornchurch, Essex, RM12 6QA (Phone H'church 45049) has the means of copying Bing films (video) for the cost of the tape. He has to date 24 films.

BERT DAY, 35 Galla Crescent, Dalbeattie, Scotland, DG5 4JY has further selections of 'hard-to-find' 78s on C90 cassettes in very good sound quality. £3.00 for UK members including postage, £4 for overseas members incl. airmail posting - cheque/PO not cash please.

If you like to decorate your Christmas card envelopes and mail generally with Festive stamps (in addition, of course, to the Post Office ones!) such stamps picturing Bing in Santa Claus garb surrounded by holly as on the original Brunswick (and later) MERRY CHRISTMAS album are available at £1.40p, plus 17p postage from: THE BING CROSBY COLOUR PHOTO CLUB, (Frank Murphy) 32, Ferndale Aven., Wallsend, Tyne & Wear NE28 7NE. They are of the peel-off self-adhesive type - and most attractive. Size 1" x 1½"

WOULD THE MEMBER who wrote some time back re. the interview Bing gave to a Scottish schoolgirl in 1976 care to write again?

ERRORS/OMISSIONS in BING - JUST FOR THE RECORD discography are probably as rare as snowflakes in the Sahara. But, as a result of correspondence with DICK BAKER (Tonbridge) it emerges that neither DOMENICA nor DOMINO are in the alphabetical section though they ARE included in the chronological section. The compilers seem to have hit a blind spot! Not that we are nit-picking - but holders may care to make a small note about these two songs. Especially if anyone thinks they may be the same song misspelt.

NEXT GATESHEAD EVENT

by PHIL MORGAN :

For all those who enjoy the social events in the North-East, the next will be held on FRIDAY, OCTOBER 18, at the usual venue of THE FIVE BRIDGES HOTEL (Washington Suite), Gateshead.

The cost of the evening, which will as always, include a three -course meal, is £5.50. Tickets, or reservations, may be obtained from the organiser, JOHN JOYCE, 21 Birchfield Gardens, Gateshead, TYNE & WEAR, NE9 7TJ - Telephone: 0632 - 487761)

Overnight accommodation, bed and breakfast, can be arranged at the hotel at a cost of £9.50 (Friday) and/or £11 (Saturday).

Those who have attended before know it will be an excellent, sociable, evening-ing. For those venturing for the first time, a great Crosby evening is guaranteed. Please 'book' as early as possible as the numbers seem to grow each time! We need the notice!

After the Bing Christmas greeting, which incorporated a specially pressed record of WHITE CHRISTMAS, it seems there was a FATHER'S DAY card available.

DAVE MALKIN of Blackpool received one and commented "...if the card designers think there is still money in Bing's name, its a pity the record companies don't appear to..."

Now, I've studied this card, which has a cartoon of Bing (with pipe) singing STRAIGHT DOWN THE MIDDLE BOM BOM BOO.. with another character taking a swing with a club. It reads: YOU WENT A ROUND OF GOLF WITH BING - and at the bottom of the card: "BUT THERE WAS NOTHING IN IT - "

I finally came to the conclusion that the pay-off line must have either been on the back, or inside! Dave may like to know he had me frustratingly puzzled until I came to this conclusion !

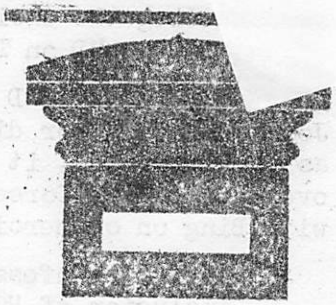
PS. What WAS the joke-line Dave ?

Let's share the joke ! AND please, don't do that again !

ARTHUR BRUETON, 175 Staines Rd., Laleham, Staines, Midd'x

Another little storyette to add to the Bing saga which some members may have missed was mentioned during the recent spate of TV programmes which commemorated the end of the Vietnam war ten years ago.

During the very last, final, dramatic minutes of the American withdrawal by helicopter from their Embassy, with the building acfually being stormed and hundreds of Vietnamese panicking for evacuation, a tune was played over the loudspeakers previously and secretly revealed to Americans only, telling any of them left in the building that positively the final lift-off was about to take place. The tune chosen to pass on this possibly life or death message was Bing Crosby singing WHITE CHRISTMAS.



BING

Letters

Editor: Bing was part of the scene for so long...and always so easily recognised. I was amused just the other night to catch part of a programme (I think it was SHINE ON HARVEY MOON) whereby a couple were rudely awakened by an alarm clock which shouldn't have gone off. Silencing it, the man snuggled back in bed and said he hoped to return to his dream - about Bing Crosby...the rude bit. "Bing Crosby rude?" said his sleepy wife. "Well, p'raps it was Bob Hope," replied her husband.

BARRY HOLLOWDAY, 6 Heo Green, Wick, Littlehampton, Sussex, BN17 7JB:

I was really delighted when A YANKEE AT KING ARTHUR'S COURT was shewn on TV as I had never seen it before. What a splendid leading lady Rhonda Fleming made for Bing, and his singing of ONCE AND FOR ALWAYS was sheer enchantment. Its strange that some of these beautiful songs from Bing's later years in films are so seldom heard, and thus little known. ACCIDENTS WILL HAPPEN is another under-rated gem which springs to mind.

Did Georgie Stoll exist? He most certainly did and was quite a big name in Hollywood musical circles for well over twenty years and I clearly remember seeing photos of him conferring with Bing and other stars in various magazines.

Without belabouring the subject, a little research reveals George Stoll collaborated on the musical scoring for the Rooney/Garland film BABES IN ARMS (1939), Bing's HOLIDAY INN in 1942, Judy Garland in MEET ME IN ST. LOUIS, Sinatra's ANCHORS AWEIGH (1945) - indeed, up to Mario Lanza's TOAST OF NEW ORLEANS (1950). He was also involved in scoring LOVEME OR LEAVE ME, Doris Day's portrayal of the life of Ruth Etting (1955) and Billy Roses JUMBO in 1962. But what became of this very able maestro I personally don't know.

Editor: The long series of Crosby films on TV did indeed provoke many letters - and many of them were delighted epistles on account of the writers seeing certain films for the first time, as Barry did, with YANKEE. Its certainly true that some of Bing's film songs are sadly neglected. I suppose the truth is that there was such a weight of them it was - and is - impossible to encompass them all!

The suggestion was made in the last issue of BING that perhaps Georgie Stoll didn't really exist - it was Victor Young! I don't think the suggestion was made seriously - but in connection with Victor, he was seen in the film HOORAY FOR HOLLYWOOD, already

mentioned in connection with Bing's appearance in it with Mary Pickford. Victor Young, a squat, near-bald, figure was seen directing a large orchestra adding the incidental music to a film. His name, of course, is very often seen as MD on TV films from all decades !.

Georgie Stoll was MD for PENNIES FROM HEAVEN and DR. RHYTHM - oddly tho', John Scott Trotter did the arrangements for Bing's songs in the former and as is well-known, it was this scoring that led to Bing asking JST to take over from Jimmy Dorsey on the Kraft Show - and led to his marathon stint with Bing on commercial records.

> We must confess to slight puzzlement over Barry Hollowday's inclusion of HOLIDAY INN as a G. Stoll job. Our records show no reference beyond Robert Emmett Dolan as musical director, with Arthur Franklin as assistant and special arrangements by Bob Crosby's orchestra, with Joseph Lilley responsible for the vocal arrangements.

LUCIEN RIMBOUT, 376 Avenue de la Basilique, Box 20 - 1080 Brussels, Belgium; I'm looking hard to find Bing's LPs but they are difficult to find in Belgium. People now prefer rock and so on. Until now, I found 37 records from Bing; it makes around 400 different songs. Next time I go to London I'll try to find other ones - maybe HMV Oxford Street. If you could give some information about finding what I'm looking for - address of shops?

I have BING - JUST FOR THE RECORD which is most interesting. Comparing the lists of my songs with those in that book I found some missing. Maybe they are newer records, after 1982? Are other members of the club in Belgium? I would like much their address.

Editor: Lucien, to whom a warm welcome, lists hundreds of Bing songs he wants. Alas, there is no quick way of getting Bing's albums - in Belgium, or anywhere else. Big collections often take the best part of a lifetime! All one can do is search around, contact other people (via TRADING POST) visit junk-shops, secondhand records shops, jumble sales, etc. etc. BUT, there is little that cannot be obtained on tape when all else fails - and in any case, cassettes are rapidly replacing records now. Lucien does seem to have most of the 'modern' albums, i.e. the last 10 years or so.

> Regarding the omissions Lucien 'discovered' in BING - JUST FOR THE RECORD, we have to explain again, not only for him but others who make the same error: BING - JUST FOR THE RECORD is a complete listing of Bing's commercial records. That is, tracks made specifically for issue by his contractual record company. In this, the book is complete and 99.9. per cent accurate.
>
> The songs contained on Spokane, Totem, Biography, Avenue, and other such labels (which Lucien has) were not originally made as records but sung on the radio. That they have in a number of cases been transferred to albums is a matter that continually exercises the minds of discographers as to whether or not they thus become commercial records. Of course, they do not in the sense we have described above: they remain radio items, BUT a separate discography may one day appear as a separate entity, listing all the albums that consist of Bing's efforts on the radio. And incidentally, if you study KMH, GEC, CREMO and other listings, it seems safe to say that for every song Bing recorded commercially he probably sang a dozen on radio! Obviously, he just could not record EVERY song he sang on radio - it would be beyond human endeavour!

Regarding Lucien's request for names &c. of other Belgian members, we don't give these out without permission - but no doubt, others may care to get in touch with him - not necessarily Belgian only.

Reverting, if we may, to songs Bing sang on records/radio, I am reminded of a most unusual incident which occurred when Bing was recording here in 1976. A member from Ireland managed to visit London and meet Bing and in the course of a conversation mentioned how much he liked the record, DEVIL MAY CARE.

> To his utter astonishment, Bing looked at him blankly: "DEVIL MAY CARE? I don't know that... never heard of that song," he declared. "But you must,"insisted the man from Ireland,"its a great recording, one of your best!"
>
> Bing continued to insist he hadn't heard of the song - so the member flew back to Ireland, and flew back to London next day with his 78rpm record of Bing singing DEVIL MAY CARE! And of course, Bing had to concede - but he had genuinely forgotten all about the record. Which shows one shouldn't take too much notice of some of the things Bing was alleged to have said about his records!

Bing's failure to recall the song is all the more remarkable when, if you care to study the KMH listing in this issue, he sang it several times on KMH in early 1940 - at least half-a-dozen times! It is a good record; philosophical lyric, nice melody. And its one of those splendid tracks that has never appeared on micro-groove. As a PS we might add that Bing's No. 1. sing-alike (?) in the 30's and 40's, DICK TODD, also made a good recording of this song.

JOHN STILES, Newlands, 10 Barnhill, Pinner, Midd'x HA5 2SX: Thanks once again for the eagerly-awaited BING. Although it would be easy to read it straight thro' from cover to cover I like to try and eke it out - perhaps like the shipwrecked mariner with a precious water supply !

> I was compelled to complete the reading of the NEW YORKER article, however. Delightful and apt. If more people possessed Bing's philosophy the world would be a far less troubled place.

REG BRISTO,
7 Greenmeadow Close,
CWMBRAN,
Gwent, NP44 4PJ

If I may touch on a couple of things: Firstly, I generally enjoyed Barry Norman's programme but the most recurrent recollection I have (without the benefit of a video) is the reference to Bing being a boozer and womaniser. The first description came over as very 'black' to me - no qualification as to the hard drinkers in the Whiteman Orchestra. The second description made Bing sound like the worst member of the Warner Brothers! A number of his leading ladies in Hollywood described him as being correct and courteous. In particular, Frances Farmer in her book, singled him out as being different from other leading men in showing a respectful attitude towards her (the opposite, apparently, to Franchot Tone).

Snide remarks from Carroll Carroll seem to be commonplace. He implied that Bing snubbed him when he was introduced as a (or the) writer on the KMH when Bing dared only to say 'HI Carroll!' instead of standing back in reverence (BING - A LEGEND IN HIS OWN LIFETIME BBC 1972). This was obviously in the early days when Bing wanted only to sing - the script was for others to be concerned with. They were probably not on the same wave-

length and in that event Bing would regard CC as part of the production team and be distant but nevertheless polite.

Editor: I am constantly intrigued at members' reading habits! John (above) ekes his out; I've been told by others they read an article a day....then again, some say: "BING arrived this morning and I devoured it in one hour." Well, everyone to their taste and desires; but I do find it a shade desolating to think of weeks' of hard work devoured in an hour ! C'est la vie.....

John's letter, incidentally, gives us the chance to answer that point - and others. Barry Norman, to be fair, said that Bing had, in some quarters, been depicted as a 'womaniser' and 'boozer' but he went on to illustrate that while Bing may have had shortcomings in these directions, the descriptions were grossly unfair. Many readers, and certainly your Editor, feel it would have been an insipid programme, lacking in credibility, if such things had been ignored (for they have been alleged by people of whom perhaps we should take little notice)and that Bing had been made out to be a prissy, plaster, saint instead of the richly-endowed, esssentially human man he undoubtedly was.

Carroll undoubtedly had a chip on his shoulder; while it is true that the writer(s) go a long way towards the success (or failure) of a show they shouldn't take it out of proportion. It made CC feel important enough to write a book!

But another angle on the 'Carroll Affair' occurs to me. In his book, CALL ME LUCKY, Bing writes:

> "Another of the group Bob Hope once called 'the slaves of the pot-bellied lamp' (meaning me), is my radio script-writer, Bill Morrow. Other radio writers consider him just about the best in the business."

Bing goes on to devote several pages to Bill Morrow and conveys that Morrow was a great character and a good friend. I would have to read the book again in its entirety to be certain (there is no index) but I am fairly certain that Carroll is not mentioned at all. Can it be, therefore, that this would account for CC's 'chip'?

I'm not too well-informed on the writers and don't know where Bill Morrow left off and Carroll came in. Perhaps others can let us have their views on this?

WILL YOU PLEASE NOTE THAT, OWING TO AN ENFORCED REARRANGEMENT, THERE IS A SLIGHT MIS-NUMBERING OF PAGES: "TRADING POST" NOW NUMBERED 39/40 SHOULD BE 41/42. Your copies run consecutively and nothing is missing!

DICK PEARSON, 45 Park View Rd., Tottenham, London: Magnificent June BING. I thought the SPORTING SCENE article from The New Yorker was the best thing bar none I've ever read on Bing, absolutely great and I'm glad it came to light after quite a number of years.

Editor: The article did indeed meet with great acclaim; it was supplied to us by GEOFF. NICHOLSON, of Brighton.

NEWSPAPER SNIPPET: "...and why does Frank Sinatra need 18 minders at Wimbledon when Bing Crosby was always accompanied only by his missus?"

Just another instalment in a life of preposterous ballyhoo!

PS. We're not sure Sinatra WAS at Wimbledon. Probably a friend of McEnroe....

Continuing -

BING CROSBY-THE CREMO SINGER

We began listing the songs Bing sang in the series of radio programmes he did with the above appellation in the last issue. To recap: Cremo had the honour (probably won the race!) to sponsor Bing on the start of his epic radio career following his coast-to-coast debut on a 'sustaining' basis (which we explained in the last issue). Bing did no speaking, singing three songs with an orchestral interlude, each night twice - once for the East Coast and once for the West. Bing songs are in capitals - and there is a small correction to the programme for 9th Nov. 1931 in the last issue: the fourth item, GOODNIGHT SWEETHEART should have been in capitals for it was, of course, sung by Bing. Bing broadcast each night of the week except Sundays:

SAT. 28 Nov. 1931	RIVER, STAY 'WAY FROM MY DOOR EVERY LITTLE MOMENT. There's a ring around the moon ONE OF US WAS WRONG.
MON. 30 Nov. 1931	I APOLOGISE. BETWEEN THE DEVIL AND THE DEEP BLUE SEA. I'll always remember September. SUPPOSIN'
TUES. 1 Dec. 1931	WHEN THE REST OF THE CROWD GOES HOME I'VE GOT FIVE DOLLARS A kiss in the dark YOU TRY SOMEBODY ELSE.
WEDS. 2 Dec. 1931	TIME ON MY HANDS THIS IS THE MUSSUS Underneath the stars. I WONDER WHO IS UNDER THE MOON WITH HER TONIGHT? (Editor: Some title!)
THURS. 3 Dec. 1931	SLEEPY TIME DOWN SOUTH SWEET SUE Cuban love song JUNE NIGHT.
FRI. 4 Dec. 1931	NOW THAT YOU'RE GONE MY HONEY'S LOVIN' ARMS The Kashmiri song REACHING FOR THE MOON
SAT. 5 Dec. 1931	AS TIME GOES BY SOMEBODY LOVES ME Song of happiness MY CONSOLATION
MON. 7 Dec. 1931	AT YOUR COMMAND WHO'S LITTLE WHOOZIS (IS YOU)? (Editor: Worth hearing?) Hits from 'Lady be Good' CUBAN LOVE SONG. (Editor: Would love to hear Bing sing this!)
TUES. 8 Dec. 1931	MY SONG OOH! THAT KISS. April Showers CALL ME DARLING.

WEDS. 9 Dec. 1931	BLUES IN MY HEART THE LITTLE OLD CHURCH IN THE VALLEY Memories GOODNIGHT, SWEETHEART.
THURS. 10 Dec. 1931	I PROMISE YOU IDA She's so nice A FADED SUMMER LOVE.
FRI. 11 Dec. 1931	AS TIME GOES BY LOVE LETTERS IN THE SAND Doin' the New York SAVE THE LAST DANCE FOR ME
SAT. 12 Dec. 1931	OLD PLAYMATES YOU FORGOT YOUR GLOVES Jeannine YOU TRY SOMEBODY ELSE
MON. 14 Dec. 1931	RIVER, STAY 'WAY FROM MY DOOR HONEST, REALLY, TRULY. Swanee SAVE THE LAST DANCE FOR ME
TUES. 15 Dec. 1931	MANY HAPPY RETURNS OF THE DAY IT HAD TO BE YOU Who'll buy my violets? LIES.
WEDS. 16 Dec. 1931	NOW THAT YOU'RE GONE ITS THE DARNDEST THING Two loves. YOU DIDN'T KNOW THE MUSIC (Editor: You may like to know the words of the second line of this song, e.g. AND I DIDN'T KNOW THE WORDS!
THURS. 17 Dec. 1931	I KISS YOUR HAND, MADAME AN EVENING IN CAROLINE When day is done. I CRIED FOR YOU.
FRI. 18 Dec. 1931	WITHOUT A SONG I'M FOR YOU ONE-HUDRED PER CENT. Sugar MELODY OF LOVE.
SAT. 19 Dec. 1931	STARDUST SHINE ON, HARVEST MOON Marta GOODNIGHT, SWEETHEART.
MON. 21 Dec. 1931	TIME ON MY HANDS WHO'S YOUR LITTLE WHOZIS? Love nest/Whispering/Avalon (medley) I MET HER ON THE BOULEVARD
TUES. 22 Dec. 1931	I'M SORRY, DEAR. I MIGHT HAVE KNOWN. I can't write the words. HOW CAN YOU SAY YOU LOVE ME?

To be continued. What a feast of esoteric-sounding songs! The pity of it all....no tape/cassette recorders then...what were YOU doing in the last months of December 1931 (if you were born then of course!) Your Editor was doing his best (at 15) to find some reason for staying up to hear the start of the late-night dance music, 10.30 pm...that's how I do know quite a number of the above songs (as well as the 'standards' of course)